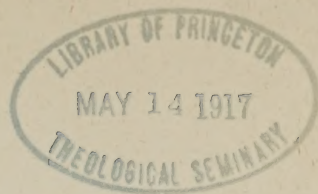


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UNIVERSITY OF PENNSYLVANIA
THE UNIVERSITY MUSEUM
PUBLICATIONS OF THE BABYLONIAN SECTION

Vol. X

No. 2

SUMERIAN LITURGICAL TEXTS

BY

STEPHEN LANGDON

PHILADELPHIA
PUBLISHED BY THE UNIVERSITY MUSEUM
1917

CORRECTIONS TO PARTS 2 AND 3

- Page 121, 5, translate "sadly I wail" for "shall their misery be"?
- 123, 32-3, see variant 2154, Obv. 25 = No. 6 in part 4.
- 125, for Reverse 9-13, read 10-14.
- 141, note 1, read Cst. 1578, II 7 and *ma-ni-ib-i-i*.
- 145, The title of Geštinanna in Ur-Bau, Statue VI 6 is
nin-gù-a-si-a which proves that the name of the
goddess of wine should be pronounced *Nin-gù-si*.
- 159, 20, *ág-tūr* not *ág-zi-em*.
- 181, note 5, read BE. 29, I III 20 and IV end.
- 183, note 5, read 148 for 138.
- 187, read obverse II 10, not reverse line 10.
- 199, 28, *ar-ḫiš*.
- 212, 31, SCHEIL would render, "As to the axe, double was
its edge."
- 215, 36, render, "An only hero"; also 219, 27 and see
Hroṣṇý, Ninrag, 28, 10.

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INTRODUCTION

Under the title SUMERIAN LITURGICAL TEXTS the author has collected the material of the Nippur collection which belonged to the various public song services of the Sumerian and Babylonian temples. In this category he has included the epical and theological poems called *zag-sal*. These long epical compositions are the work of a group of scholars at Nippur who ambitiously planned to write a series of poems concerning cosmological, ethical and religious problems. They were read or sung in the temples and formed part of the corpus of sacred literature in Sumerian times, like the liturgies and hymns, but unfortunately these fine compositions composed in narrative and heroic style were eventually banished from the public readings. For such reason the scribes ceased to propagate this the best and most important branch of all their literature.

The poem published in Part I of this volume which is the Epic of Paradise, has as its colophon [^d*Nidab*]*a zag-sal*, "Oh praise the goddess Nidaba," which really means, Oh praise the goddess of the reed, or praise the art of writing, an impulsive note added by the scribe in admiration of the fine poem which he had just copied. The same colophon is probably to be restored at the end of the poem on the Flood¹ and the epical legend published as the first text in this volume. It occurs also as a scribal note at the end of a hymn to Dungi.²

¹ POEBEL, PBS. V No. 1.

² LANGDON, *Historical and Religious Texts*, p. 18. The same note occurs at the end of Ni. 4588, a hymn to Innini.

This fanciful use of *zag-sal*, of course, has per se no reference to the contents of the text nor to the purpose for which it was written, but evidence can be produced for the statement that this note when attached to poems and hymns really designates the text as liturgical, that is as part of the public-song services. For *zag-sal* or "praise" occurs frequently in its proper sense. For example a legendary poem to Enki the water-god in the Nippur collection in Constantinople ends with the note *a-a* ^d*En-ki zag-sal*, "Oh sing in praise of father Enki."¹ The word *zag* designates some kind of an instrument perhaps and *sal* is a verb meaning to sing in joyful strain.² In any case *zag-sal* designates, in its proper usage, a poem of joyful character in distinction from such liturgical notes as *eršemma* and *kišub* which characterize a melody as sorrowful and attended by spiritual humiliation. Hence at the end of a long double column hymn concerning the earth-god the scribe adds the line *a-a* ^d*En-lil zag-sal*,³ "Oh sing in praise of Enlil." Two hymns in heroic measure sung to the mother goddess Innini end with the rubric, *zag-sal-šu dug-ga-ám*, "It is good to sing thy praise."⁴ And a long epical composition to Nidaba ends with the line, *zag-sal-mu dug-ga-ám*, "It is good to sing my praise."⁵ In similar manner a double column tablet ends *ama* ^d*Ninā zag-sal-šu dug-ga-ám*, "Oh mother Ninā it is good to sing thy praise."⁶ Although the rubric ^d*Nidaba zagsal* is employed in the fanciful sense "Oh praise her of the stylus," nevertheless the line obviously purports to classify the composition as an epic and

¹ LANGDON, *Historical and Religious Texts*, p. 45. The same rubric at the end of Ni. 14059, also a hymn to Enki.

² See *sil*(3) in *Sumerian Grammar* 240.

³ Ni. 9205 (unpublished).

⁴ Ni. 14065 and 13859 (unpublished).

⁵ Ni. 7071 (unpublished).

⁶ RADAU, *Miscellaneous Sumerian Texts*, No. 22.

liturgical.¹ When the cults no longer provided opportunity for the bards and philosophers to sing their epics in the hearing of the congregations, or to cause them to be sung by the temple choirs, they appear to have lost their incentive and their inspiration. For we must bear in mind that writing to be read figured slightly in the imagination of authors who wrote painfully upon clay. Their only means of reaching the ears of a wider public, and these fine epics had that end in view, was to induce the temple choristers to incorporate their compositions in the corpus of public worship. Naturally these heroic measures and these ethical problems, so shrewdly propounded and answered in the recital of ancient legends, gave little scope for the varied melodies characteristic of the mournful liturgies. They appealed only to the thoughtful. When this class of literature disappeared with the scribes and schoolmen of the Isin period Sumero-Babylonian religion and universal literature suffered an unknown loss. Of this epical and theological class of literature part two of my volume contains only one text which introduces the book.

Several texts belonging to the well-known liturgical type of daily prayer, such as survived almost exclusively and in great numbers into the Semitic cults of Babylonia and Assyria, will be found here. So far as they add new material for knowledge of the corpus of liturgical literature and fill up gaps in hitherto imperfectly known prayer books, these will be welcomed,

¹ The rubric is employed properly after a hymn to Nidaba in ZIMMERN, *Kultlieder*, No. 207. The term came to be misused in the temple schools and hence we find it at the end of tablets which contain lists of names and other prosaic material. Thus Ni. 13889, a large tablet devoted to the names of the gods, ends *dNidaba zagsal*. Here, of course, the note cannot have a liturgical reference but is an impulse of the scribe who wishes to praise the excellence of the written tablet. DR. CHIERA in PBS. XI, p. 19, has noted several examples of this use of the term at the end of school texts. Note also the rubric placed above the long liturgical hymn to Bur-Sin and Gimil-Sin in RADAU, BE. 29 No. 2 [*enim-lta dNidaba* (so RADAU restores).

I trust, by scholars and general readers. The consecutive publication of these liturgical texts will contain more tablets of this type.

The most important group of texts in this volume (Nos. 6, 7, 8, 9 and 14 of the contents) represent a great religious movement, always latent in Sumerian religion but especially characteristic of the scholastic period in which the Sumerian people became extinct. Beginning with the early years of Dungi, second king of the dynasty of Ur, the doctrine of the deification of kings holds perhaps the foremost place in Sumerian theology and certainly the practice of this belief occupies the chief position in their liturgy. The doctrine of a divine right to rule was proclaimed by the early city kings of Sumer at the dawn of history when they assumed the religious title *patesi*, priest-king, either to the exclusion of or in conjunction with the secular title *lugal*, king. During the long ages preceding the rise of the Ur dynasty in the twenty-fifth century the Sumerian people generally accepted this ancient dogma. It may have been due to an aristocratic priesthood, but it was a belief which gave them peace and confidence because they believed themselves ruled by the vicars of god. And this faith in the divine origin, mission and rights of kings resulted at last not alone in the deification of mortal rulers and the institution of cults for their worship, but in a widely spread Messianic hope. Another more powerful doctrine current in that philosophic age aroused a longing and prepared the way for their implicit belief in the kings as Messiahs who had at last arrived to restore on earth the prediluvian paradise. The well-preserved epic published in Part I, as well as the small fragment concerning Ziudsuddu, lone survivor of the Flood, show a well-known legend concerning a lost paradise where men toiled not and disease was not.

Such doctrines naturally gave rise to an irrepressible hope that the gods would one time restore the lost prediluvian paradise. The hymns sung to the deified kings of Ur and Isin, who ruled from 2475 to 2133 B. C., reveal clearly enough the state of mind which existed in that age. Beginning with Dungi of Ur,¹ whose extremely long reign probably increased their faith in him as an immortal, the Sumerian people really believed that the divine deliverers had come, begotten by the gods, made mortal that they might rule over men, and wedded to the great mother goddess herself.² Even the catastrophe which befell the divine Ibi-Sin last king of Ur, whose city was pillaged by the Elamites and who himself took the way to Susa as a captive, failed to cool the ardor of their belief. In the kings of Isin who succeeded them they placed the same confidence.

In the hymn sung in the cult of Ishme-Dagan and translated on pages 143-9 of this volume the reader will find somewhat modest claims compared with other hymns of this class. "He whom Innini, queen of heaven and earth, as her beloved spouse has chosen, I am," says our hymn. More explicit in regard to the belief in his Messianic nature is the other hymn of his cult published here:

"The maiden, mother Bau, has looked with faithful eyes upon thee, and good things decreed in order that life of days may go forth forever."³

This hymn claims for him a "crown that prolongeth the breath of life;" for him the rivers brought abundance and the cellars overflowed with honey; the fields bore grain in abundance and the sheepfolds were made more spacious.

¹ For hymns and liturgies to Dungi see also the writer's *Historical and Religious Texts*.

² See on the identification of these divine kings with Tammuz the author's *Tammuz and Ishtar*, pp. 26 f.

³ Ni. 7184 Obv. 30.

The extreme length to which this worship of mortal rulers was carried, the Messianic position which they occupied in the official cult, characterize the Ur and Isin period as one of the most remarkable and interesting in the history of religion. That it had a philosophic and legendary background supported by the ancient doctrine of the divine origin of kings, the Epic of Paradise and the Sumerian historical inscriptions abundantly prove. Some of these deified men in a way justified the faith which they inspired, but they all failed to banish toil and disease, or even to protect their people from the violence of foes. Nevertheless all the kings of Isin were deified even to the last unfortunate Damiḫ-ili-šu and we have liturgies to the first,¹ third,² fourth,³ fifth,⁴ sixth⁵ and eleventh.⁶ For the last five kings of Isin no cult hymns have been found, but their names have the divine title.

The Semitic people, who after centuries of conflict, peaceful and violent, at last supplanted the Sumerian race, abolished the entire institution of king worship and with it the belief in the Messianic age. The facts belied their claims and their fate took from them the last vestige of divine authority. Instead of enthusiastic chants and hymns which proclaimed the advent of god-sent rulers and the golden age, we now see the rise of the famous poem of pessimism, the Epic of Gilgamesh. Although a few tablets have been found which indicate the existence of

¹ Ishbi-Girra; see *Sum. Gr.*, p. 16.

² Idin-Dagan; see *ibid.*

³ Ishme-Dagan. Two liturgies in this volume and one in ZIMMERN, KL. 200.

⁴ Libit-Ishtar. Liturgy to, in ZIMMERN, KL. 199.

⁵ Libit-Ishtar. Liturgy to, in Ni. 13979.

⁶ Enlil-bani. Hymn to, in LANGDON, *Historical and Religious Texts* No. 38. The contemporaneous kings of Larsa were also deified, but since they did not rule at Nippur until the period of Warad-Sin we cannot expect to find many hymns and liturgies of their cults at N'ppur. For Sin-idinam third king at Larsa, mentioned in the hymn to Enlil-bani, our collection possesses one liturgy, Ni. 7072.

a Sumerian epic concerning Gilgamish,¹ nevertheless it is most improbable that it contains the elements (other than legendary) of the Semitic masterpiece. The Epic of Gilgamish is obviously due to the wave of pessimism which followed upon the failure of the Messianic kingdom and the cults of the deified kings. Here mankind is taught, in the long tale about an ancient godlike hero, that the pain of life and the fate of death are unavoidable and ordained by the gods. Its doctrine is the antithesis of the hope expressed in these hymns and liturgies which, we now know, were the favorite songs in public worship from the twenty-fifth to the twenty-second centuries.

The major theological and ethical movements which stand out so clearly in that critical age of human history are only outlined here. The object of this volume is to supply material for investigating in detail the great movements of that period which so directly affected the progress of all dogma, belief and practice. The collection possesses a large number of similar texts which will be an important addition to the material now published.

¹ See p. 124.

SUMERIAN LITURGICAL TEXTS

4562

AN EPICAL POEM ON THE ORIGIN OF SUMERIAN CIVILIZATION

No. 4562 is a fragment of a legendary poem similar to the legendary poems of the Flood translated by Poebel (10673) and that of Paradise translated by myself (4561). All three tablets are apparently from the same hand and are written in three columns on each side. They belong to a series of poems treating in epical style of the legends of prehistoric times. The fragment 4562 is the upper right corner of a tablet and contains only a small portion of the text. Unfortunately the reverse is almost illegible.

As in the epics of the Flood and of Paradise, so in the poem to which I now call attention the god Enki of Eridu appears as the chief divine figure in the beginnings of civilization. He declares the fate by which Sumer became the divinely chosen land of the universe (Obv. III 10). This decree follows immediately upon a few obscure lines which refer apparently to the Flood and a ship. The fragmentary lines at the top of Obv. II mention Magan and Dilmun, but the references are extremely obscure. If the Flood is referred to at the top of Obv. III, then Col. II must refer to prediluvian times. In any case, the well preserved passage in Obv. III tells of the glorious destiny decreed for Sumer by the wise god of Eridu. In much the same way, Enki restores civilization after the Flood in the Epic of Paradise. On the reverse (I 16) we find the Anunnaki who also figure in the legend of the Fall of Man in the Paradise Epic. It is extremely regrettable that so little definite informa-

tion can be gleaned from the reverse. In any case, we have here another legend concerning the origin of civilization and religion in Sumer, but its contents and relation to the other two epics must remain undefined until the tablet by good chance is restored.

OBVERSE II

- | | |
|--|--|
| 1.?-sîg-sîg-ga-bi ũ-ga-ám-
dúg ¹ | 1. its brilliant.....let
him behold. |
| 2. má-gan-(ki) dilmun-(ki)-
bi | 2. Magan and.....Dilmun |
| 3.en igi-ge-im-da-a-duġ | 3.may be looked upon. |
| 4. Dilmun(ki)na giš-ge-en-dū ² | 4. May Dilmun..... |
| 5. [Má]-gan-(ki)-na an-zaġ ge-en-
laġ | 5. May Magan the limits of heaven
reach. |
| 6.gi-lum me-luġ-ġa-(ki)-a- ge | 6. The....of Meluhha |
| 7.UD bal-šū ge-mê-e ³ | 7. |
| 8.kur-kur-ra-ra nippur-(ki)-šū
ge-na-ab-tum | 8. [The tribute?] of the foreign
lands unto Nippur may he
bring. |
| 9.é-nu-tuk- ra | 9. Unto....who has no house |
| 10. | 10. |
| 11. [é-gal kalam-ma]-na è- a- ra | 11. For him [who from the palace of
his land] had gone forth, |
| 12.ne sal zid mu-un-ne-dé ⁴ | 12.he established faith-
fully for them. |
| 13. me-el-lu ũ- a | 13. The.....who exalts the pure
decrees. |

¹ The compound verb ũ-dúg = ħâtū, barû, behold, forms its imperative second singular in the unusual manner ũ-ga-e-dúg = ħîġ, SBP. 138,27, for which we have the variant ũ-gâ-e-dê, in IV R. 28* No. 4b5. Obviously the vowel *e* indicates the second person here and *ga* has the force of the imperative although ordinarily the optative of the first person. Still another variant is ũ-dê-dúg for ũ-ga-e-dúg, SBP. 292, 1 ff., and for *g* > *d* see §50. Note the verb ũ-dug-gi, a participle conjugated with the verb *me* to be, ũ-dug-gi-im-mi, "I am beholding," RADAU, *Miscel.* 2, 16 = *Sum. Gr.* 197.

² *giš-dū* occurs regularly for the act of slaying animals for sacrifice: In the temple *giš-bê-dū* "he sacrificed," RA 9, 112 II 22; *gukkal giš-dū*, unweaned kid for sacrifice, LANGDON, *Drehem* 21; LEGRAIN 79, 10; *māš-giš-dū*, kid for sacrifice; *gud giš-dū*, ox for sacrifice, *passim* in *Drehem* texts.

³ Cf. *bal-šū me-a*, CT. 15, 10 Rev. 9.

⁴ Possibly a *lapsus calami* for *KA*, *dúg*.

- | | |
|----------------------------------|--|
| 14. ġir- gub- ba | 14.treads. |
| 15.zag- du- a | 15.is glorified. |
| 16.kal-la-áš me-maġ šu-ti-a | 16.possesses the far famed decrees. |
| 17.en an-ki..... | 17.lord of heaven and earth |
| 18.è- a- ra | 18. The..who went forth |
| 19.ne | 19. The..... |
| 20.erida-ra- ne | 20. The..of Eridu... |
| 21.ki-en-ġi-ra-ge- ne | 21. The [inhabitants] of Sumer |
| 22.mu-na-ab-bi- ne | 22.said to him. |
| 23.im-mi-ib-du?-ne | 23. |

COL. III

- | | |
|--|--|
| 1.-má..... | 1. ¹ |
| 2. en-ra ^{ġis} má-šú..... | 2. For the high-priest upon a ship |
| 3. ^d ġir-siġ ² PA..... | 3. <i>Ligirsig</i> |
| 4. en-ra mudur azaġ šu..... | 4. To the high-priest a splendid scepter..... |
| 5. la-ġa-ma ³ engur-ra še-bi..... | 5. Lahama in the abyss a flood |
| 6. ka-ra-e-ne ġen-gam mušen an-na | 6. Their wail woefully(?) like the birds of heaven..... |
| 7. luġal ù-na-gub ⁴ a-a ^d en-ki kalam-ma-[.....] | 7. The king, who stands aloft, father-Enki, the Land [.....] |
| 8. é-ġal kalam-ma-na è-a-[ra].. | 8. For him who from the palace of his Land had gone forth, |

¹ The scribe has obviously written his text erroneously.

² A reading *mir-si(g)* is possible, in which case *dingir mirsi* may perhaps mean "god of the flood;" for *ġirsū*, flood, see *Liturgies*, p. 96.

³ *la-ġa-ma* = *Laḫamu*, of the Creation Epic. Identical with *Laḫama*, CT. 24, 1, 15; 20, 9, female principle of *Laḫmu*; here *Laḫmu* and *Laḫama* are father-mother names of Anu, or emanations of the first principle Heaven. As emanations of Heaven they probably represent the ocean and belong to the order of the gods. In CT. 17, 42, 14-24 *Laḫmu* is described as a sea-serpent and identified with Ea; cf. Rm. 279, 1-12. The paragraph 25-40 probably describes *Laḫamu* or *Damkina*; she has the body of a fish and scales like a [serpent?]; *Laḫmu* and *Laḫamu* are the first emanations who are called gods, Creat. I 10. They are the fathers of the gods III 68 and counsel them against Tiamat III 125. On the other hand, the female *Laḫamu* belongs to the dragons of chaos, I 121; II 27; III 31, 89. In our passage *Laḫama* clearly represents the ocean.

⁴ Cf. *Liturgies* 115, 1.

OBVERSE III

9. *ġe-gál an-ki-a pa-è mu-na-ab-ag* 9. Surpassing abundance in heaven and earth he made.
10. *^den-ki-ge nam-im-mi-ib-tar-ri* 10. Enki issued a decree.
11. *ki-en-gi kur-gal ma-da an-ki* 11. "Sumer,¹ the great mountain, land of Heaven and Earth,
12. *še-ir-zi-gùr-ru babbar-è-ta babbar-šù-uš kalam-e me sum-mu* 12. Bearing a sheen of splendor, from sunrise to sunset teaching the Land decrees,
13. *me-zu me-maġ šu-nu-tu-tu* 13. Far famed are thy decrees and unchangeable,
14. *šag-zu galam ġen² galu nu-pad-dē* 14. Thy heart is profound; man has not discovered it.
15. *umun-ziid ki-an ù-tud-za an-gim šu-nu-te-gà* 15. As a true form (designed by) earth and heaven thou wast created, like heaven intangible.
16. *lugal ù-tud mūš-ziid keš-di* 16. Offspring of a king, clad upon by a true form.
17. *en ù-tud sag men mà-mà* 17. Offspring of an high-priest whose head is crowned.
18. *en-zu en idim³ dingir lugal da bara-an-na-ka i-im-durun* 18. Thy high-priest is the lord of the deep, the divine king who within the sanctuary of heaven dwells.
19. *lugal-zu kur-gal a-a ^den-lil* 19. Thy king is the great mountain father Enlil.
20. *giš-siġ⁴-gim dug-dug-gi ša-mu-ra-an-gib(ib) a-a kur-kur-ra-ge* 20. Like a wall he turns back for thee the wicked ones(?), father of all lands.
21. *^da-nun-na dingir-gal-gal-e-ne* 21. The Anunnakki, the great gods,
22. *šag-za ki-ur-ra šu-ba-ni-in-ti-eš* 22. Within thee Kenurra⁵ inhabited.
23. *gi-gun-na gal-gal-za ú-mi-ni-ib-sú-sú-ne* 23. In thy great dark chambers they feed.

¹ Sumer is here employed in its original signification, as a name for the district about Nippur, see *Sum. Gr.* §1.

² Cf. Rev. 18.

³ *idim*, abyss, well, the deep, is employed in the title of Ea *dingir idim*, "god of the deep."

⁴ *giš-siġ* = *giš-siġ* = *iġi* > *i-zi* = *igaru*; cf. ZA. 24, 387; K. 4558 II 14; II R. 15a 22, etc.

⁵ Chapel of Ninlil in Ekur temple of Enlil.

24. *é ki-en-gin túr-žu ée-dū-dū áb-žu*
ée-lu-lu 24. The house(s) of Sumer, thy
stable(s) let be built, and may
thy cattle be many.
25. *amaš-žu ée-gar-gar udu-žu-ée-*
šár-šár 25. May thy sheepfold(s) be built
and thy sheep be fat.

45

NEARLY COMPLETE LAMENTATION TO ARURU

- | | |
|--|---|
| 1.mèn ?-e HAR-a ^d | 1.thou art; |
| 2.SAL+KU ¹ -gal ^d mu-ul-
lil-là | 2.great sister of Enlil. |
| 3.é-mağ é-a-na-ka | 3.of Emah ² her temple. |
| 4. ^d a-ru-ru [ūr-]šag ³ é-mağ é-a-na-ka | 4. Aruru <i>procreative womb</i> of Emah,
her temple. |
| 5.gu é-bi-šú é-mağ-a-ni-šú | 5.in that temple, in her
Emah |
| 6. [ù-]ma-du-du-bi ù-ma-ni mağ
me-en | 6. Which attains unto her glory,
her glory was far-famed, |
| 7. ù-ma mu-lu-mu bar-ta KU-a-
mèn | 7. The glory of my lord abides far
away. |
| 8. ù-ma mu-lu é-a-mu bar-ta KU-a-
mèn | 8. The glory of the lord of my
temple abides far away. |
| 9. en-e ⁴ ka-na-ág-gà-ka bar-ta KU-
a-mèn | 9. The lord of the Land abides far
away. |
| 10. é-ki-nam-ma-ka bar-ta KU-a-
mèn | 10. From the "Temple of Fate"
she(?) abides afar. |
| 11. é-gal keš-(ki)-a-ka bar-ta KU-a-
mèn | 11. From the Hekal of Keš she(?)
abides afar. |
| 12. nin-mèn ud-nu-žu iti ^d nannar ⁵
nu-žu men | 12. A queen thou art. The day
thou knowest not, the new-
moon thou knowest not. |

¹ This text does not distinguish between the sign *NIN*=*belu* and *SAL*+*KU*=*aḫatu*. For Aruru sister of Enlil see part 1, Index.

² Emah appears to have been applied to temples of Aruru in Nippur, Larsa, and Babylon. For Emah at Nippur and Larsa, see SBP. 60 n. 3, and at Babylon, VAB. IV p. 302 where she has the title Ninmah as in CT. 24, 12, 2=25, 75. In Keš where she was chiefly worshipped her temple is called *Ur-šabba*, see BL. 147. This leads to the inference that our hymn applies to Aruru of Nippur where she seems to have been confused with Ninlil.

³ Conjectured restoration from the name of Aruru's temple in Keš. Cf. *Nintud ūr-ra*, BL. 72, 13.

⁴ *en-e* probably refers to Enlil here; cf. Enlil *e-ne ág-zi-da-ge*, "lord of justice," ZIM. KL. 9, 4.

⁵ Cf. ZIMMERN, KL. 65, 14 ff.

13. *SAL+KU* ^d*mu-ul-lil-lá mèn ba-
ni-in-kuš-ù ba-nad*
14. *nin-mèn éš-làl¹ é ág-nam-ma-an-
šù*
15. ^d*a-ru-ru é-a-na gù-bi-na-ma-an-
gí*
16. *dam-a-ni-gim ná-a ba-ni-in-dúr-
ru-ne-eš-ám*
17. *tu-mu-ni-gim ná-a ba-ni-in-dúr-
ru-ne-eš-ám*
18. ^d*a-ru-ru an mu-na-du nu-mu-
ni-in-tùg³-e*
19. ^d*en-lil mu-na-du nu-mu-ni-in-
tùg-e*
20. ^d*nin-lil mu-na-du nu-mu-ni-in-
tùg-e*
21. ^d*en-ki mu-na-du nu-mu-ni-in-
tùg-e*
22. ^d*nin-maḡ mu-na-du nu-mu-ni-
in-tùg-e*
23. ^d*nannar mu-na-du nu-mu-ni-in-
tùg-e*
24. ^d*babbar mu-na-du nu-mu-ni-in-
tùg-e*
25. *e-ne-ra⁵ ^da-nu-na mu-un-na-làg-
làg-gi-eš*
26. *an-a an a-ri-a mu-un-na-làg-làg-
gi-eš*
27. *ki-a an a-ri-a mu-un-na-làg-
làg-gi-eš*
13. The sister of Enlil she is; she languishes, she sleeps.
14. A queen she is. The house *LAL* of the temple she inhabits not.
15. Aruru her temple has renounced.
16. Like her whose husband slumbers they sit.
17. Like her whose child sleeps they sit.²
18. To Aruru Anu went, but pacified her not.
19. Enlil went but pacified her not.
20. Ninlil went but pacified her not.
21. Enki went but pacified her not.
22. Ninmah⁴ went but pacified her not.
23. Nannar went but pacified her not.
24. Babbar went but pacified her not.
25. Unto her the Anunnaki hastened.
26. They whom Anu in heaven begat⁶ hastened.
27. They whom Anu in earth begat⁷ hastened.

¹ Cf. *éš-làl kur-ri-gál mu-na-ab-šub*, "The *éš-làl* which is in a strange land he occupies," Cstpl. 2378, 16 in *Historical and Religious Texts* No. 35. Cf. also *lâl-e ki-aḡag-ga nam-mi-in-durun*, "The *lâl*, a holy place she inhabits," RADAU, *Miscel.* 8, 16. This sign has also the value *ru, ri*, (KING, CT. 24 pages 12 f.) hence we may have here some new value for *LĀL* a "sanctuary." Confusion with *EDIN* is hardly to be assumed in this period.

² Lines 16 f. probably refer to the weeping of Innini for Tammuz.

³ See *Sum. Gr.* 248 n. 2.

⁴ This title applies here to Damkina. It designates also Aruru and Gula.

⁵ Cf. *e-ne-ra = ana šāšu*, BL. 122, 28.

⁶ The Igigi.

⁷ The Anunnaki.

28. *um-ma sir-sag-e¹ sir-mu-na-ra²* 28. The artist the first melody
chants.
29. [...] *ša-ab—gí-gí-mu sir-mu-na-*
ab-bi 29. My he sings.
30. . . . *ma mu-lu gù-de gù-de-žu*
nam-mu 30. . . . the man of lamentation
laments to thee.³
31. *mu-lu ad-di ad-di-žu⁴ nam-*
mu 31. . . . the man of wailing wails
to thee.
32. *mu-lu er-ri⁵ er-gul-žu-nam-*
mu 32. . . . the man of weeping is thy
sorrowful weeper.
33. *ušumga⁶ mu-lu še-DU še-DU-*
žu nam-mu 33. The great *ušum*, the man of
threnody is thy threnodist.
34. ^d*a-ru-ru gù-žu mu-lu kúr-ra im-*
me⁷ 34. Oh, Aruru, thy songs a stranger
utters.
35. ^d*a-ru-ru er-žu mu-lu kúr-ra im-*
me 35. Oh, Aruru, thy liturgy a stranger
utters.
36. *NU-NUNUZ-e še-DU-žu mu-*
lu kúr-ra im-me 36. Oh, woman, thy threnody a
stranger utters.⁸
37. ^d*a-ru-ru an-zi-ga nigin-e-bi-en* 37. Oh, Aruru, the seized away,
return.
38. ^d*a-ru-ru é-tùr amaš-a-ge nigin-e-*
bi-en 38. Oh, Aruru, to the stalls and the
sheepfolds return.
39. *tu-mu é-dub-a-ge⁹ NE-im-du¹⁰* 39. The inmate of the house of
letters implores.
40. *ma-e-gîn¹¹ ab-al(?)—gim gù-gig nu-*
gà-gà 40. As for me like a . . . cow words
of misery I restrain not.
41. [*ma-e?*]-*gim gil-li-em-mà ab. . . .*
er-nu-ni-ib-gul-e¹² 41. I like a that has fallen
on calamity weeping withhold
not.

¹ Cf. SBP. 96, 10; 332, 9 and RADAU, *Miscel.* 17, 13.

² Cf. IV R. 11b 30; CT. 15, 8 Rev. 9; 14, 21-3.

³ Literally, "is thy lamenter."

⁴ See note on Dublin Text I. 22.

⁵ Cf. BL. Introduction XXIII.

⁶ For this term applied both to a lyre and a musician, see *Tammuṣ and Ishtar* 115 n. 2.

⁷ For *gù-me*, see IV R. 27a 32 and for *im-me* = *iḫabbi*, RA. 11, 144, 4.

⁸ Lines 34-6 probably refer to the conduct of the liturgies in the temples.

⁹ Cf. BA. VI 5, 61, *dumu é-dub-ba* = *duṣ-šar*.

¹⁰ This verb probably means "to pray, implore." Cf. *šag-NE-du* = *unminu* and *Historical and Religious Texts* 55, 1, *seš-a-ni ur-sag dgiḫilgamiš. . . . NE-du*, "His brother, the heroic Gilgamish . . . implores."

¹¹ Probably emphatic particle *gi-in*, or *gi-im*. Cf. RA. 12,

¹² Cf. SBH. 66, 15.

PENITENTIAL PSALM TO THE GOD AMURRU

This tablet, unfortunately broken in such manner that only the introductory and concluding lines are preserved, yields us the first ancient example of a private penitential psalm in pure Sumerian. Several interlinear compositions of this kind are known which of course led us to suppose that this class of religious literature originated in Sumer, but hitherto the total absence of material of this kind in early Sumerian supported the contention that perhaps the psalms of private penance were a Semitic creation. In the interlinear redactions of the library of Ašurbanipal these compositions have the title *er-šag-tùg-mal*, see for example IV R. 10; 21* No. 2; BL. 124-130. A penitential psalm in pure Sumerian redacted in the Assyrian period is K. 4795 in GRAY, *Shamash*, but the reverse continues with a psalm in Semitic. Closely allied to the *eršagtugmal* are the *šu-ila*, or prayers used in incantations. The distinction probably consists in the fact that the *eršagtugmal* was accompanied by music and liturgical formality. Note, however, that a prayer in an incantation ritual has both titles in IV R. 55 No. 2 Rev. 6. Also ZIMMERN, KL. No. 51, describes a ritual to accompany an *eršagtugmal*, which there clearly belongs to an incantation, so that the two groups of private prayers were confused. Since the *eršagtugmal* was properly a penitential psalm of a liturgical character, entirely distinct in origin from the prayers used in incantations, they were employed also in funeral dirges, HARPER, *Letters* 437, see BEHRENS, *Briefe* 97. Psalms of this kind in pure Sumerian existed in the Assyrian period as K. 9618 in BL. 115 testifies.¹ This title has not yet been

¹ Cf. also BL. 139.

found attached to any pure Semitic psalm, although ZIMMERN in his *Busspsalmen* included IV R. 61 No. 1 and 66 No. 2, in this class of literature.

- | | |
|--|---|
| 1. dingir gu-ul-gu-ul edin-na edin-na ba-zi-ga | 1. The great god, on the hills, on the hills advances. |
| 2. dingir edin-na dingir gu-ul-gu-ul edin-na edin-na ba-zi-ga | 2. The god of the hills, the great god on the hills, on the hills advances. |
| 3. ^d Amurru ù-[mu]-un nun-ùr ¹ sá-mal-ge | 3. Amurru, lord <i>nunur</i> , councilor. |
| 4. e-gi zi-di a-ba ga-ša-an gu-la ² | 4. Faithful prince, father of the great queen. |
| 5. ùr-sag dingir-zi-da mèn
^d Amurru | 5. Heroic, faithful god thou art, Amurru. |
| 6. ^d Amurru dingir-zi-da mèn
^d Amurru | 6. Amurru, a faithful god thou art, yea Amurru. |
| 7. a ³ -ùr-sá-sá-mu ^d Amurru | 7. He that directs my limbs, Amurru. |
| 8. di-li-ri-mà-mu ^d Amurru | 8. He that gave life <i>unto my form</i> , Amurru |
| 9. bar-bi mu-lu-ga-bi. | 9. |

REVERSE

- | | |
|---|--|
| 1. <i>a-ra</i> [<i>zu</i>] | 1. Supplication |
| 2. <i>lù</i> | 2. The man who [.thou dost
. . . .] |
| 3. <i>lù e-ri di</i> [<i>m-me-ir-bi la-a-zu-ta</i>
<i>mu-un-kur-e</i>] | 3. If a man has [.
. . . .] |

¹ *nun-ur-ra* is a title of Ea as god of pottery, II Raw. 58, 57. *nunur* in our passage probably represents *nunir* > *nunur* = *Ramman ša mebri*, "R. of battle," CT. 24, 41, 63.

² This title designates Ninā the water goddess in BL. 72, 29, who was worshipped in Sirar a quarter of Lagash, SBP. 284, 5 f. *MAR-TU*, a western title of Immer, the rain-god, therefore, becomes the father of the irrigation goddess in theological speculation. This western Amurru, Adad, is really a married type, a western *ba'al*, who after his identification with Immer becomes a composite and illogical character.

³ Var. of *á*; the title would probably be rendered *muštêšir mešrêti-ja*.

- | | |
|---|---|
| <p>4. <i>lù e-mi-da¹ [.] bi la-a-
[zu-la ag-a-ni]</i></p> <p>5. <i>ib-si² su-mu-ra-zu³ mi-ni-su-ud
šag-zu gi-im-ši-[.]</i></p> <p>6. <i>ur⁴-gu-ud ki-in⁵ gu-ru⁶-ki-in šu-
zu-a šu-mu šu-al</i></p> <p>7. <i>nam-da-ad⁸ gu-ud šu-bar-zi⁹ sag-
di-ib¹⁰-za gi</i></p> <p>8. <i>uku-e pad gi-ni-ib-bi
ka-na-mi tu-su</i></p> <p>9. <i>šag-zu šag-a-ma du-da-ki ki-bi
ga-ma-gi-gi</i></p> <p>10. <i>ama du-di a-ia du-da-a-ki ki-bi
ga-ma-gi-gi</i></p> | <p>4. If a man [has ,]</p> <p>5. It is enough! Thy <i>mercy</i> is un-
searchable. May thy heart
.....</p> <p>6. Like a mighty hero, like a strong
man in thy hand <i>take</i>⁷ my
hand.</p> <p>7. The sin overlook; faithfully
remove, and thine anger turn
away.</p> <p>8. "Give heed to the people,"
let be said (to thee); and the
Land</p> <p>9. May thy heart like the heart
of a childbearing mother re-
turn to its place.</p> <p>10. Like a childbearing mother,
like a begetting father return
to its place.</p> |
|---|---|

4577

A LAMENTATION ON THE INVASION OF SUMER BY THE PEOPLE OF GUTIUM

This interesting tablet probably refers to the conquest of Sumer by Gutium, a people who enjoyed the suzerainty of

¹ Probable variant of *aggig*, IV R. 10a 34.

² Literally *uggatu malât*, "the wrath is full," *mašî*, "it is enough;" a phrase characteristic of penitential psalms; see ASKT. 122, 14, *gašan-mu e-ri-zu-šû ib-si ba-ab-dûg*, "Oh my queen, for thy servant say unto him, 'it is enough';" also BL. 122, 27.

³ I have regarded *sumur* as a variant of *šugar* = *gimillu*.

⁴ *sag* appears to have been omitted. Note also the omission of *mu* in Obv. 3.

⁵ For *gim* > *gin* > *kin* = *kima*, cf. CT. 15, 11, 6, *še-gim*, Var. *še-gi-in*, VAT. 617 in ZA. 25, 201. Also *ki* = *kin* = *kima*, below, lines 9 f.

⁶ *guru* = *guruš* = *idlu*.

⁷ *šu-al* = *šu-ila* = *ka-lâ našû*(?). See *al* 1), *Sum. Gr.* 202.

⁸ For *nam-tag*. Cf. *ašaga* > *ašada*, field, *Man. Tammuz* V 9.

⁹ Cf. IV R. 17a 38.

¹⁰ Var. of *šag-dib* = *kiš libbi*.

this land for a long period in the interval between the period of the Sargonic dynasty of Agade and Ur-Engur. It evidently represents a numerous series of liturgical compositions which commemorated this great calamity, for a duplicate from the same period has been found in the Nippur collection in Constantinople, see *Historical and Religious Texts* No. II. These two redactions differ considerably, a fact which can only be explained by supposing that this liturgy had been handed down for many generations and had passed through many redactions. The Constantinople fragment belongs to column two of a large four-column tablet which probably used an excerpt from this short composition. Both texts belong to the Isin period when the method of constructing long services by compiling from ancient liturgies was already in vogue. See for a discussion of this method *Babylonian Liturgies*, p. xlii. This composition possesses a liturgical refrain *a gišgal-gul-la é-gul-la*, etc., which recurs after each section describing the sorrows of some city.

- | | |
|---|---|
| 1.(ki) uru ba-diba šu-sūg-
ba-ab-dug | 1.the city, which has been
seized, has been
annihilated with calamity. |
| 2. ^dmuš-da-ge kidur kenag-
gà-ni gír-kúr ba-ra-an-dúr | 2. As formushda, his beloved
abode the foot of a stranger
inhabits. |
| 3. nitalam-a-ni dingir nam-..... | 3-4. His spouse Nam.....šaggā
wails repeatedly. |
| 4. šág-ga-a er- in- bil- bil- e | 5. How long my destroyed habi-
tations, my destroyed temple
—shall their misery be? |
| 5. a gišgal-gul-la é-gul-la-mu gíg-
ga-bi ni-im-me | 6. The canal which rejoices the
hearts of the cattle waters
the fields no more. |
| 6. íd-bi šag-sug-ga ni-gál ¹ a-nu-un-
de | |

¹ See *Bab. Liturgies*, p. 75 n. 10.

7. *id* ^d*en-ki-ge nam-kud-du-gim*
*sag*¹*-bi-a ba-tíl*
8. *a-šag-ga še-gu nu-gál kalam-e*
nu-nag-e
9. *dūl* ^{giš}*šar-bi ġir-gim ba-mur-*
*mur*² *dúb-bi sīg-gan ba-ab-dū*³
10. *máš-anšu nig-ūr-tab-lab-.....*
.....nu-mu-un-BU-e
11. *nig-ūr-tab-tab an-ġir-ge ni nu-*
mu-ni-ib-te-en-te-en
12. *lugal-(?)da-ge uru-ni-ta bar-ta*
*ba-da-túm*⁴
13. *nin-ġu-an-[na?] ki-dúr kenag-gà-*
ni ġir-kúr ba-ra-an-dúr
14. *a gišgal-gul-la é-gul-la-na gig-ga-*
bi im-me
15. *ì-si-in-(ki) nigin kar-ri nu-me-a*
a-e KU-e-DAR
16. *[nín ì]si-in-na sag-kalam-ma-ge*
er-gig ni-dug-ga
17. *[a gišgal-gul-]la é-gúl-la-na gig-*
ga-bi im-me
18. *[nigin nippur](ki)-a*⁵ *dur-an-ki-*
ka miṭṭa ba-an-sīg
19. *[igi* ^d*en-lil-li] uru-ni nippur-*
(ki-)a ela ba-ab-gar
7. The "Canal of Enki," like a
malediction by a curse, is
brought to nought.
8. In the fields rain is not; the
land is watered not.
9. The garden cellars are become
heated like an oven and its
stores are scattered.
10. The domestic animals as many
as are four-footed of the....
not.
11. The four-footed animals of the
plains repose not.
12. The god, Lugal-?-da-ge, from
his city has been taken away.
13. As for Ninzu-anna, her beloved
abode the foot of stranger
entered.
14. How long of her destroyed
habitations and her destroyed
temple shall the misery be?
15. In Isin mercy and salvation
are not:?
16. The Lady of Isin, princess of
the Land, weeps bitterly.
17. How long of her destroyed
habitations and her destroyed
temple shall the misery be?
18. [*All of Nippur*], the binder of
heaven and earth, by the
death dealing weapon is smit-
ten.
19. [Before Enlil,] in his city Nippur
a deluge was sent.

¹ *sag-bi* = *mamit*, is the original of the regular form *sag-ba*, from *√sīg* to cast and *bi* to utter.

² For the root *mur*, to heat, boil, see *Sum. Gr.*, p. 229, and *ki-mu-ri*, furnace, *Historical and Religious Texts*, p. 29, 32.

³ *dū* is employed as a variant of *dūg*.

⁴ Or *gub*. Literally, "has been placed outside."

⁵ Restored from ZIMMERN, K-L., 199 II 51. The variant has a somewhat different text, *d^den-lil-li dur MI(?).....*

20. [*ama* ^d*nin-lil nin ki-úr-ra-[ge]*
*er-gig ni-šéš-šéš*¹ 20. Mother Ninlil, mistress of Ki-
urra, weeps sorrowfully.
21. [*a*] *gišgal-gul-la é-gul-la-na gig-*
*ga-bi-im*² 21. How long of her destroyed
habitations and her destroyed
temple shall the misery be.
22. [*Keš-*](*ki*) *an-edin-na-áš dū-a šu-*
lil-lá- ba- ab- dúg 22. Keš which is built on the plain
he has razed like the winds.
23. *Adab-bu-(ki) é id-bil-lá a-ri a-e*
ba-da-ab-dim 23. In Adab the temple placed by
the new canal.?
24. *kúr Gu-ti-um-ge ki-nad ba-ni-ib-*
gar ki-bal šu-ba-ab-dúg 24. Hostile Gutium made there his
resting place; the stranger
wreaked destruction.
25. *Gu-ti-[um-ki]-šag-ba ni-bal-bal*
numun(!) ba-ni-ib-i-i 25. Gutium rebelled in his heart and
exalted his race.
26. ^d*nin-tud-ri nig-dim-dim-ma-ni*³
er-gig-ni-šéš-šéš 26. Nintud because of his deeds
weeps bitterly.
27. *a*⁴ *gišgal-gul-la é-gul-la-na*⁵ *gig-*
ga-bi-im-me 27. How long of her destroyed
habitations and her destroyed
temple shall the misery be?
28. *a-gi edin-na-aṣag-ga šu-*
lil-lá-ba-ab-dúg 28. in the holy plain he has
razed like the wind.
29. *unu.* ^d*innini ba-da-an-ṣar*
*ki-erim-e*⁶ *ba- ab- dúg* 29. of Innini is plundered
and cursed.
30. *é-an-[na] éš gè-pār aṣag-ga erim-e*
igi i-ni-in-bar 30. Eanna, abode of the "Dark
Chamber," the foe beheld.
31. [*gè-pār*]*aṣag nam-en-na-ba šu-*
ba-e-lal-lá 31. Of the holy "Dark Chamber" the
priestly rites are suspended.
32. *gè-pār-ta ba-da-an-ṣar* 32. from the "Dark Chamber"
has been plundered.
33. *erim-e ba- ab- túm* 33. the foe carried away.
34. [*a gišgal*]-*gul-la é-gul-la-na gig-*
ga-bi im-me 34. How long of her destroyed
habitations and her destroyed
temple shall the misery be?

¹ The variant has *er-gig mu-un-šéš-šéš*.

² This line is omitted on the variant.

³ Var. adds *šú*, which is necessary to the sense.

⁴ Var. omits.

⁵ Var. *mu*.

⁶ On abstracts formed with prefixed *ki*, see *Sum. Gr.* §152.

⁷ *e* is evidently not an indication of the second person here but produces the effect of an umlaut on the vowel *a*; read *bō-la-lal*; see *Sum. Gr.*, p. 35 note 6. For *šu-lal*, to bind, restrain, v. *Historical and Religious Texts*, p. 7 l. 18, and VR. 50a 65.

35. ... (ki)lum-kur-ba-ba-dib ud gig-
ga ba-e-ri(g)

35. [In Erech?] its... is seized
light in darkness is over-
whelmed.

4564

LEGEND OF GILGAMISH

This fragment together with one in the Nippur Collection of Constantinople published in my *Historical and Religious Texts* No. 55 are the only parts yet recovered of a series of Sumerian tablets containing the legend of Gilgamish. These were certainly excavated at Nippur. It is probable that a similar double column and nearly complete text in Berlin, VAT. 6281, published by ZIMMERN in his *Kultlieder* No. 196 should be assigned to the same source. Although the dealer who sold the Berlin tablet asserted Dilbat as the source, yet it is more likely that this tablet was filched from the excavations of Nippur. The style of all three texts and their epigraphy show that they belong together. In KL. 196 Rev. II 14 and 16 the companion of Gilgamish is mentioned (*en-gi-du(g)*), and the Constantinople tablet begins *šeš-a-ni*, "his brother," which clearly refers to Enkidu.¹ As in the Semitic epic of Gilgamish so also in these three tablets the city Erech and its goddess Innini are frequently mentioned. *aṣag ḏinnini* occurs in *Historical and Religious Texts* No. 55, 14; KL. 196 II 21; 24. The temple of Innini in Erech, *é-an-na* occurs in KL. 196 I 7; Ni. 4564, Obv. 16. Note also *lugal-a-ni-ir ṣag-sal mu-na-bi*, "To his king praise he uttered," Ni. 4564 Rev. 16, and *lugal-a-ni-ir ḏGibilgamiš gù-mu-un-du* "(Enkidu) to his king Gilgamish spoke," KL. 196 Rev. II 17.

¹ The Semitic epic of Gilgamish calls them "brothers," *aḫā kilallān* (*šeš* Pl.), see HAUPT, *Nimrodepos*, p. 48 l. 173.

I am unable to make a connected translation of any of these tablets although many lines are intelligible. Obverse 15-18 of Ni. 4564 may be rendered:

unug-(ki) giš-kin-ti¹ dingir-ri-e-ne-ge
é-an-na é-an-ta è-ne
dingir-gal-gal-e-ne me-bi ba-an-ag-eš-ám
bád-gal bád-an-ni ki-us-sa

"In Erech the *skillfully made work* of the gods,
 From Eanna the lofty house they went forth.
 The great gods their decrees had instituted.
 On the city wall, the lofty wall she(?) stood."²

And Reverse 9-13:

unug-(ki)-ga dim-ma-bi ba-sūg
^dgi-bil-ga-miš en Hallab-ge³
ur-sag-bi-ne-ir gù-mu-na-de-e
ur-sag-mu-ne igi-mu-un-suĝ-suĝ-ù-ne

"In Erech his work was confounded.
 Gilgamish the lord of Hallab
 To their strong men cried,
 'My strong men behold!'"

I cannot discover in any of these tablets a reference to the fight of Gilgamish and Enkidu with the divine bull. Additional material, however, will enable us to translate these obscure lines and place in our hands the Sumerian prototype of the Gilgamish Epic.

¹ Applied to a temple(?) in SBH. 94, 35, *mu-uš-kin-ti ka-nag-gà*, "the skilled work(?) of the land."

² Cf. Gilgamish Epic. VI 174.

³ Same title Obv. 25.

4560

LITURGICAL HYMN CONCERNING UR-ENGUR

Right half of a large tablet originally containing six columns and about 240 lines. A hymn to Ur-Engur and of historical importance, since it throws some light upon the events which led up to the founding of the dynasty of Ur. The founder of this dynasty has left us no other important literary documents, for the few inscriptions hitherto known concerning this king are too brief to be considered important.¹ These merely mention the building of temples in Ur, Nippur, Kesh, Erech, Larsa. The longest of his previously known inscriptions, a clay peg from Lagash, mentions extensive irrigation works and the institution of righteous laws for the empire which, as in the case of Hammurapi, the king promulgated under the guidance of Shamash the sun-god.

The second column of this hymn continues a panegyric on the character of the king, a subject which certainly filled up the whole of the first column. Beginning with line 24 of Col. II the poem mentions the king's expeditions unto unknown lands, his conquest of seven strange lands and the tribute that flowed to his capitol. Col. III begins an interesting section continued for about eighty lines on the offerings made by the king to various gods and goddesses. The references to the god Gilgamish as "his brother"² for whom weeping is ordered and as the beloved of the queen of Arallu³ afford indispensable material for the history of the Tammuz cult. At the end of Col. IV the king makes a pathetic reference to his wife. The

¹ THUREAU-DANGIN, SAK. 186-9. See also CLAY, *Miscel.* No. 16.

² Rev. IV 16.

³ Obv. III 10.

fragmentary lines of Col. V refer to the institution of righteousness in the land and the banishment of sin.

In material structure this six column text resembles the six column tablet No. 4562 which, however, is a real liturgical composition to a king who had been deified. Ur-Engur never received the honor of deification in his lifetime, neither did his successors found a cult to him.¹ The uneclesiastical spirit of this hymn to him accords with the other historical facts which we know concerning the evolution of emperor worship in the dynasty of Ur. If the reader will compare the liturgical hymns to Dungi published in my *Historical and Religious Texts*, Nos. 4 and 5, or the long liturgy to Bur-Sin and Gimil-Sin in RADAU BE. 29 No. 1, or to Ishme-Dagan in this volume, Ni. 4563, he will discover at once the immense change which came into the royal panegyrics after the reign of Ur-Engur. Only in this hymn to him do we gather many facts of profane history. The others are wearisome laudations composed for public worship.

OBVERSE II

- | | |
|--|-----------------------------------|
| 1. <i>ní-te Ur-^dEngur é-ka-ra</i> . . . | 1. awe Ur-Engur |
| -š <u>u</u> | |
| 2. <i>é-gal-a-na</i> <i>ní-nad</i> | 2. in his palace he lies. |

¹ A tablet in the Bodleian Library dated in the first year of ^dIbi-Sin mentions offerings to the cults of his divine predecessors, ^dDungi, ^dBur-Sin, ^dGimil-Sin. It is curious indeed that the founder of this dynasty and father of the second king Dungi did not receive divine honors. Evidently this practice and religious theory had not been adopted in the reign of the first king. Dungi himself does not appear to have received this title until he had reigned many years. The fact that his successors did not elevate Ur-Engur to this rank and build a temple to his cult tends to prove that the divinity of kings depended upon a sacrament of some kind administered to the living king. Religious ideas which controlled this cult of emperor worship prevented the elevation of a dead king to the rank of a god. After Dungi the kings of Ur receive this title immediately upon accession to the throne.

3. . . *dîm*¹-e kenag-mà gû-nu-mu-un-
gî-gî(sic!)
4. . . .ra ni-nad giš-lal-bi im-gub
5.sûr-ba RU-TE teg-sag³
gim
6.ra-gim im-ma-sud me-
gim-bi
7.na -zu mu-ni-in . . .
8. . . .šar a-gim é-gal
9. [n]ad? nitaḡlam a-nî . . . URU-
LU-da
10.a-ni-da dam-a-ni-gim . . .
lá
11. . . .ga-ni DI-mu-dû GIBIL
KUŠ a-la-na-ba
12.nig-dug-ga la-ba-an-tag-gi
šu-gib-ba
13.a-ni ^da-nun-na-ge-ne kuš-
im-ma-an-[]
14.ba-e-gub ud-bi la-ba-ni-
ib-si
15.a-dûg-ga-šu tegla-
ba-gál
16.dû ki-bà-ág-gà-bi igi-gál-bi
ba-kúr
17. la(?)lù nu-zu⁴-ù-ne i-im-bal-bal-
e-ne
18. . . .sal-la Ur-^dEngur ga-gaṣ-gim
a-ba-ni-in-ru-aš
19. . . .a-ni im-bàr-gid-da-gim gal-bi
im-ši-gub
20.nu-gà-gà-a nig- šag-gi šu-
nu-gid i-im-me
3. The lord, my beloved, turns not
back the breast.
4. In . . . he lies, the bridal cham-
ber² he occupies.
5.raginglike
6.likeis long, whose
limbs
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
14. . . .thou standest; that day.
was not
15.
16.which he loves, his un-
derstanding is changed
17. Theirthey altered.
18.of Ur-Engur like one that
drinks milk they bestowed.
19. . . .his, like . . . , grandly he
mounted.
20.ceases not; whose *thoughts*
are unattainable, thou art.

¹ REC. 290; see for this form PSBA. 1913, 277. For *dîm* in the sense of "king," see SBP. 292, 14 *é-dîm-ma*, the royal house; probably in SBP. 14, 15, *dîm-ma-zu ki-nu-un-gam amaš-zu ta-ám-gid-gid*, "thy lord is not revered, thy sheepfolds are demolished," where *dîm* refers to Tammuz.

² See *Bab. III* 179.

³ Cf. *Historical and Religious Texts*, p. 17, 12.

⁴ The sign is perhaps *ba*.

21. *Ur-^dEngur me li-e-a¹ nam-mu*
 22. *...ki sak-ki kalam-ma-šu*
 23. [*dingir-*] *nin-sun enim-dug-li-na*
ba-da-du
 24. *ni-lāḡ-eš-a² er-mu-da-ab- uš- e*
 25.*ki nu-ṣu-na* ^{giš}*má-bi ba-da-*
ab-ṣu³
 26. *..?e-[?] ba- da- ab- tar*
 27. *gi-muš giš-ṣi ḡe-gál-la-bi ḡu-edin*
ba- ab- du
 28. [*Gu-edin-*] *na dub-ba-da-ab-dúḡ*
bal-bi ba-tar
 29.*ši A-SU⁷ba-da-gar saḡar-šeš-*
a⁸ ba-túm
 30.*ud-da-ba ru Kiš(ki)*
mu-un-di-ni-ib-túm
 31.*kalam-ma-ge ba-da-bal ur*
kalam-ma ba-kúr
 32.*ra in-ti⁹-sug-ga-ám*
 33. ^{giš}*ginar ba-da-šuš ḡar-ra-*
an im-ma-da-sūḡ šu-nu-um-
ma-nigin¹¹
21. Ur-Engur! I will praise.
 22.
 23. Ninsun with comforting words
 walked with him.
 24. Those whom he plundered fol-
 lowed with him in tears.
 25.in a place which was
 unknown his ships were
 known.⁴
 26.was severed.
 27. Oars of cedar⁵ its wealth to
 Guedin⁶ brought
 28. In Guedin(?), it was heaped up,
 and its exchange value was
 fixed.
 29.was made, in lessive was
 washed(?)
 30.at that time brought
 with him the gifts of Kiš(?)
 31.of the Land rebelled; the
 foe showed himself hostile to
 the Land.
 32.he was hurled down.
 33. The chariot was overthrown, the
 expedition¹⁰ was annihilated,
 but he was not captured.

¹ *anaku anammar*, cf. SBH. 54, 5 and SBP. 2, 14.

² Cf. BL. p. 30 No. 19, 3 and 35.

³ The text has *su* clearly, but it is probably to be regarded as an error.

⁴ The foreign expeditions of this king are referred to in a date formula of his reign, "Year when Ur-Engur the king from below to above directed his footsteps," THUREAU-DANGIN, SAK. 228d).

⁵ Literally, "faithful wood," probably an adjective for cedar, and employed also in the divine name *Nin-giš-ṣi-da*, a tree god, v. *Tammuz and Ishtar* 7 n. 2.

⁶ This term appears to coincide with Sumer here.

⁷ *A-SU* (with or without determinative *túḡ*) ordinarily means *ṣabšu*, a kind of garment, CT. 5, 3 I 5; RTC. 221 Rev. 3. The sign *A* is written *min* = "two."

⁸ According to II R. 32, 8, *idranu*, potash.

⁹ For *ta* passive. See *Sum. Gr.* §200 and *ḡa-ma-te-dúḡ*, "let it be proclaimed," ZIM. KL., 199 II 43.

¹⁰ Literally, "route."

¹¹ *Šu-nigin* occurs as a verb also in KL. 65, 10, *šu-mu-un-nigin-e*, "it gathers, captures."

34.^{giš}ginar ba-da-šuš ġar-ra-an
im-ma-da-sūġ šu-nu-um-ma-
nigin
35. kur?ra imin-bi nig-ba ba-ab-sum-
mu
36. ba-diġ-gi-eš- a
37. nin-dingir-diġ-ga gi-e¹
ba-dūb-ba
38. (?) mu-un-ṣu-uš kur-ra ṣa-
pa-āg mu-un-gar
39. mā-ab-kum-e² udu - im-ma-
ab-šar-ri
40. niġ-gal-gal-la³ ba-ši-in-dūr-
ru-ne-eš
41. ūru-ām a-kur-ra ūru-na-
ām
42. an kur- ra- ge
43. šag-ga-ni mu-un-ṣu
34. the chariot was over-
thrown, the expedition was
annihilated, but he was not
captured.
35. The seven foreign lands gave
presents.
36. whom he slew
37. priestess of the dead on
the earth caused to repose.
38. ... at thy name terror in the
land of the stranger produced.
39. eat; the sheep become
fat.
40. In they dwell.
41. An high priest he is, mountain-
like might,⁴ an high priest he
is.
42. ... of the mountain.
43. his heart knows.

COL. III

1. lugal-e nidab-kur-ra-ge giš-im-
ma-ab-tag-gi
2. ur-^dengur nidab-kur-ra-ge giš-im-
ma-ab-tag-gi
3. gud-dú máš-dú udu-šeg en-na-ab-
du-du-a
4. giš-kák-diġ⁵ giš-šir-gal⁶ é-mar-ur*
giš-kak-šir gir-ka-sil
1. The king freewill offerings of the
mountains brought as sacri-
fice.
2. Ur-Engur freewill offerings of
the mountains brought as
sacrifice.
3. Slek oxen, sleek kids, fat sheep,
as many as he had brought,
4. A "death dealing weapon", of
marble, a quiver, a KAK-
ŠIR, a sword with sharp edge,

¹ For *ki-e*?² For *kum*, "to eat," v. BL. 98 n. 3.³ Cf. *galu niġ-gal-gal-la* = *ša rapāti ša atrāti*, "he of greatness, excellence," Voc. Hittite, 7455.⁴ Cf. *á-kur-ra*, SBP. 86, 28 n. 2.⁵ Cf. Nip. 4577, 18 and SBH. 39, 3. The Semitic rendering is *aplubtu*, "boomerang," or *miṭṭu*, "sickle."⁶ Sic without determinative *dāg*.

5. *kuš-lu-úb-dár-a¹ ib-ba-gál-la-ba* 5. A variegated leather pouch which.....
6. *^dné-unu-gal ^den-lil kur-ra- ra* 6. to Nergal, the Enlil of the mountains
7. *sib ur-^dengur-ge é-gal-a-na giš-im-ma-ab-tag-gi* 7. The shepherd Ur-Engur in his palace² offered.
8. *giš-gid-da kuš-lu-úb-kalag(?) si-mê-a i-mi-ib-ug?-an-na³* 8. A bow,.....*smiter* of battle, the *imib*-weapon, panther of Anu,
9.? *ki-us-sa á nam-ur-sag-gà.....TUM SIL* 9.that treads the....., strength of heroism,
10. *[?]-ga-da-gar kenag^deriš-ki-gal-la* 10. To.....beloved of Erishkigal,
11. *^dgibil-ga-mes lugal-kur-ra- ge* 11. Gilgamish, lord of the mountain,⁴
12. *sib ur-^dengur-ge é-gal-la-na giš-im-ma-ab-tag-gi* 12. The shepherd Ur-Engur in his palace offered.
13. *[.....⁵]-keš-da iá ba-ni-in-de-a bur-šagan⁶ šu-dú-a* 13. A *copper(?)*-*KEŠDA*, into which oil is poured, a well-made stone ointment bowl,
14. *túg....la-TUL-gid túg-nam-nin⁷ nam-nin-a* 14. A long.....garment, a "royal garment," for the royalty,
15. *é mă-dalla me- kur-ra* 15. of the temple that glorifies the decrees of the world,
16. *^dnin-(?).....a-ba- ra* 16. Unto Nin-sun.....
17. *sib[ur-^dengur-ge é-gal-la-na giš-im-ma-ab-tag-gi]* 17. The shepherd [Ur-Engur in his palace offered.]
18. *LU.....* 18.
19. *pa aṣag-gi...en-na...šu ṣagin* 19. A pure staff...lazuli....
20. *^ddumu-ṣi-túm-ma kenag^dinnini-ra* 20. which is worthy of Tammuz⁸ the beloved of Innini,

¹ ⁵⁴LU-KU = *lubbū*.

² So, probably not "temple," see *Expository Times* XX 457.

³ Cf. *mi-ib-an-na-ge ug-gim kur-šu dúg-gar-ra-a*, "The weapon *Mi-ib* of Anu which, like a lion, roars against the strange land," Gud. Cyl. B 7, 24.

⁴ Since Erishkigal, queen of the underworld, occurs in the preceding line, the title "lord of the mountain" refers also to the underworld.

⁵ *urudu?* Cf. *giš-kešda* a cult utensil.

⁶ Cf. IV Raw. 20, No. 2b 3; 28b 14.

⁷ *tēdik bēlūtīm*, BL. p. 80, 14.

⁸ *túm-ma* = *šūluku*; see HROZNY, *Ninrag* p. 16, 18; EBELING, KTA. No. 4 Obv. 33, Rev. 10; POEBEL, PBS. V 154 V 6 f.

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|--|--|
| 21. <i>sib ur-d^dengur é-gal-a-na giš-im-ma-ab-tag-gi</i> | 21. The shepherd, Ur-Engur, in his palace offered. |
| 22. <i>gil-sa¹ šu-dú-a kèš-²aṣag-gi má-gur-bi su?-lag-ga</i> | 22. A beautiful <i>gilsa</i> , a sacred <i>KEŠ(?)</i> whose skiff. |
| 23. <i>dāg-gug-aṣag nig-dū dingir-ri-e-ne</i> | 23. Of pure porphyry, that which is appropriate to the gods, |
| 24. <i>^dnam-tar galu nam-tar-tar-ra-ra</i> | 24. To Namtar lord of fates, |
| 25. <i>sib ur-d^dengur é-gal-a-na giš-im-ma-ab-tag-gi</i> | 25. The shepherd, Ur-Engur, in his palace offered. |
| 26. <i>dub-ba³ ṣagin. . . nam-irigal-a-ge</i> | 26. A tablet of lazuli. . . . of the fate of Arallu, |
| 27. <i>giš-kešda-aṣag⁴ dāg-gug-tag-ga giš-bi gu?-sal-a</i> | 27. A <i>Kešda-aṣag</i> fashioned of porphyry, whose wood. |
| 28. <i>^dRuš-bi-šāg dam ^dnam-tar-ra-ra</i> | 28. To Rušbišag, consort of the god of fates, |
| 29. <i>sib ur-d^dengur-ge é-gal-a-na giš-im-ma-ab-tag-gi</i> | 29. The shepherd Ur-Engur in his palace offered. |
| 30. <i>giš-gar šu-? aṣag-gi-ta ri(?) -a</i> | 30. A wagon. with golden. covered(?), |
| 31. <i>gīr ki gīr-uḡ.</i> | 31. |
| 32. <i>gīr-ūr dar-dar.</i> | 32. |

¹ *gil-sa* refers to a definite object here as in Gud. B. 6, 76.

² Probable value of REC. 215. For *su-lag-ga* cf. SAK. 48 V 14.

³ A tendency to regard the goddess of the nether world as she who possesses the tablet of fates probably refers to the summons to die passed on the living by the lord and queen of Arallu (Nergal and Allatu). For Nergal as scrutinizer of the dead, see Bab. VI 209 n. 8. The title *duššarrat arallī* (scribe of Arallu), is employed of types of the queen of the land of the dead. *^dnin-[na]-an-na*, a title of the mother goddess Innini, CT. 16, 3, 95. *Nin-geštin-na*, vine goddess, identified with the western mother goddess *bēlīt šēri* (and related to the grain goddess Nidaba), IV R. 27b 29; DHORME, *Choix* 214, 47. For Nidaba as the scribe who holds a tablet and knows the secrets of the stars and all wisdom, see *Tammuz and Ishtar* 151 f. The goddess *Mar-urullal-an-ki ad-gi-gi* (*nāš abubī šamē u iršitim mālikatu*), a name for Allatu is the mother of the god of fate Namtar, CT. 25, 5, 29, who is the messenger of this same Allatu or Eriškigal, *ibid.* 31 = 24, 34, 4. *Namtar* is probably the herald whom the queen of Arallu sends forth to cause men to die and bring them to her realm, hence he is a pest god. The goddess *Rušbišag* his consort, CT. 24, 34, 5 = 25, 5, 32, is only another form of the goddess who holds the tablet on which the hour of death for each man was written. This function originally belonged to the great mother goddess, especially in her capacity as queen of the land of the dead. In her later evolution this duty of keeping the roll of fate fell to the inferior deity Rušbišag or more frequently to Nidaba or Geštinanna when she became the patroness of letters. The main fact to be emphasized is the theory of the divine summons to die, laid by the mother goddess upon man and executed by her herald the "God of Fate."

⁴ *kešda-aṣag* is a title of Arallu in CT. 16, 3, 95.

- | | |
|---|--|
| 33. <i>sib munsu</i> ¹ <i>a-</i> <i>uš-e</i> | 33. To the shepherd, the pastor, who |
| 34. <i>dun ur-sag</i> ^d <i>nin-giš-zi- da</i> | 34. The mighty, the valiant Ningiš-zida, |
| 35. <i>sib ur-^dengur-ge é-gal-a-na giš-im-ma-ab-ta-gi</i> | 35. The shepherd Ur-Engur in his palace offered. |
| 36. <i>dāg-dub-za-gin ba-da-ra-ni</i> ² <i>lá-a</i> | 36. A tablet of lazuli attached to a <i>bundle</i> , |
| 37. <i>SAR-DI-da guškin kubabbar sag-bi ruš-ma</i> | 37. A <i>SAR-DI-DA</i> of gold and silver, which is exceedingly brilliant, |
| 38. ^d <i>nannar aš-me-a-za-gi za-ga-na gub-bu-dé</i> | 38. For Nannar sacred disks to stand at his side..... |
| 39. <i>tūg-saḫḫad giš-pituk-maḡ-galu-zi giš-šir-gal</i> | 39. A headdress for the great sage, the learned, of marble, |
| 40. <i>gi-dub-ba zaḡ-bar-ra nig-nam-dub-šar-ra-ge</i> | 40. A stylus of bronze, instrument of the art of writing, |
| 41. ? <i>-gan-?kur gi-diš-nindā</i> ³ | 41.a rod measuring reed (<i>made of</i>) |
| 42. <i>KAK-UŠ</i> <i>a-ni nin</i> | 42. |
| 43. <i>dub</i> <i>ra li</i> | 43. |

COL. IV

- | | |
|-----------------------------|---------|
| 1. | 1. |
| 2. | 2. |
| 3. <i>-a-bi</i> | 3. |
| 4. <i>na ? ab</i> | 4. |

¹ *PA+USAN* is given in CT. 12, 13 as the full form of *USAN* (*su-ub*)=*ri-e-um*, or *USAN* (*mu-un-su-ub*), WEISSBACH, *Miscel.* p. 30, 7. For the full form *PA+USAN* see also DP. 31b V 14, where it forms a proper name, and RTC. 76 I 3; *sib* and *munsu* are both rendered by *re'u* shepherd which makes their conjunction here inexplicable. Evidently some distinction exists between these words.

² *baḏarana*=*ḫat-tar-ri* (or *pa-ṭar-ri?*), syn. *paṭru*, sword, BL. 79, 21=Pl. LXI 16 and ASKT. 120, 21.

³ *GAR* when employed as a standard of linear measure has probably the value *ninda*, variant of BR. 4658 (*ninda*)=*itta*, side, border, and equals twelve cubits or between five and six yards, see THUREAU-DANGIN, JA. 1909, p. 97. Hence the word *kan nindanaḫu*, means a reed measure 12 cubits long. For the usual *gi-ninda-gan*=*kan nindanaḫu*, "reed of the side of a field," SAI. 1558, we have *gi GAR* (*ninda*)-*na*=*ka-an* [*nindanaḫu*], VR. 32, 43. Our text has *kan išten nindanaḫu*, "reed one *ninda* long," which verifies Meissner's restoration, SAI. 1654. Note also [*gi-BAR-NINDA*]=*kan* [*mišil nindanaḫi*] or a reed ½ *ninda* long, CT. XI, 47 III 25.

5. [sib(?). . . .]kur-ra-ge si-bé-in-sá-a-ta
 6. [ur-^dEngur sib(?)]kur-ra-ge si-bé-in-sá-a-ta
 7.urugal-la-ge bé
 8.šù-ge bé
 9. ur-^dengur-ra-ge mu-ni-ib-túg-ù bé
 10. kur-ra ki. . . .mu-na-mà-mà bé
 11. dúg-dúg-ga ^dereš-ki-gal-la-ka-ta
 12. erim giš-KU[? ?] en-na-ba- ? -ga
 13. galu nam-tag-ga en-na-ba-a
 14. lugal-la šu-ni-šú. . .im-ma-ab-sum-mu-ne
 15. ur-^dengur ki-bi-šú. . . .eš. . . .
 16. šeš-kenag-gà-ni ^dgi(š)-bil-ga-[meš]
 17. e-ne sá-kur-ra-ni-dé ka-aš kur-ra-ni bar-ri
 18. ud-imin ud-u-ám ba-ṣal-la-ba
 19. lugal-mu i-si-iš ki-en-gi-ra-ge sá-nam-bi mu-ni-ib-dúg
 20. ur-^dengur i-si-iš ki-en-gi-ra-ge sá-nam-bi mu-ni-ib-dúg
 21. bad uri-(ki)-ma mu-un-tíl-la-ni
 22. é-gal-iṣi-na mu-un-?-ni. . . .nu-mu-un-
5. [The shepherd the. . . .] of the lands directed.
 6. [Ur-Engur, the shepherd, the. . . .] of the lands directed.
 7. [By the command of the lord] of Arallu he directed.
 8. [By the command. . . .] of. . . .he directed
 9. Ur-Engur who. . . .the lands pacified, directed.
 10. The foreign lands which paid him obeisance he directed.
 11. By the injunctions of Ereshkigal,
 12. the. . . .men as many as. . . .
 13. The wicked men as many as
 14. Whom into the hand of the king they gave,
 15. Ur-Engur to their place.them.
 16. For his beloved brother Gilgamish,¹
 17. That one, who to bless his land, rendered judgment for his land,²
 18. When the seventh day and the tenth dawned,
 19. My king the lamentations of Sumer. . . .commanded.
 20. Ur-Engur the lamentations of Sumer. . . .commanded.
 21. The wall of Ur which had become old,
 22. The palace which by fire wasand was seen no more,³

¹ Cf. BE. 31 No. 55 l. 1.

² We expect here a reference to the perishing of Gilgamish, an ancient king who died for his people in the rôle of Tammuz. See *Tammuz and Ishtar* 40.

³ The scribe seems to have omitted a line here referring to the rebuilding of the wall and palace of Ur.

23. *sib-bé é-a-ni ta bé-in-aga-ni* 23. The shepherd whose home by
 had been plundered(?),
 24. *dam-a-ni ùr-ra-na . . . nu-mu-* 24. Whose wife to his bosom . . one
un-gí-a-ni had not restored.
 25. *dumu-ni dû-ba-na li-be-in-peš-* 25. Whose son grew not up on his
a-ni knees,
 26. 26.
 27. 27.
 28. *sib-ṣid i-lu nig-me-gar ni-te-na* 28. The faithful shepherd, wailing
 . . . and lament in fear.
 29. *mà-e nig ne-e ba- aga-a-mu* 29. As for me whatsoever I have
 made,
 30. *dingir-ri-e-ne-ir mu-ne-gub-bu-* 30. To the gods verily I erected,
nam and.
 . . . ?-úr mu-ne-gál
 31. *^da-[nun-na]-ge-ne ġe-gál-la pa-* 31. To the Anunnaki whom with
mu-ne-è-a-ni riches I have glorified,
 32. *giš-nad ú-ṣagin¹ dág-ga-ba ġilsa* 32. A bed of lazuli whose couch²
mu-ne-gar-ra-mu with a precious work I con-
 structed,
 33. *an-ki mal-la-ba e-du-la mu-la ba-* 33. Like heaven and earth con-
ni-ib-sūd³-di structed, with a covering like
 the stars I made bright.
 34. . . . *me-en nig-abrig-šág-ga⁴-mu* 34. A . . . am I, whatsoever (was
an-gim mu-ne-sú-ud revealed to me) by favorable
 omen this I made beautiful
 like heaven for them.
 35. *da-gub-ba DI-a-mà-a-na* 35.
šū-ba-ni-ti
 36. . . . *da-du-ù nu-túg-mà-a⁵ ud-* 36.
im-ma-ni-tíl
 37. . . . *ne-šú IM-an-ta-ám-mà gim* 37.
 38. . . . *ta-e-a síg uri-(ki)-ma-šú šu-* 38.
nu-um-ma-nigin⁶

¹ Cf. Gud. Cyl. B. 9, 8; 17, 1.² *dag*, the part of the bed on which the sleeper reposed; see *Sum. Gr.* 208 *dag* 2.³ For R=šud, sud=mašābu, cf. the gunified form of this sign with values suġ, II R. 26a 15 and sub, RA. 10, 79, 9. All these roots suġ, sud, šud, sub, šub have the meaning shine.⁴ For *abrig-šág*, favorable omen, see IV Raw. 35 No. 6 II 1; KING, LIH., 61, 26.⁵ *la inuḫḫa*.⁶ Cf. Obv. I 34.

39. *zid gitlam-mu mu-un- \dot{z} u-ám*

39. Of my faithful wife whom I had known,¹

40. [*šag?*] *a-nir nig-gig-ga-a ud-mi-ni-ib- \dot{z} al- \dot{z} al-e*

40. (Her) heart of bitter sorrows I made glad.

COL. V

7.*ú-š \dot{i} -in-tu-ra-?*

7.....

8. [*šag?* *a-nir*] *nig-gig-ga-a ud-mi-ni-ib- \dot{z} al- \dot{z} al-e*

8. The heart of bitter sorrow I made glad.

9.*šág-ga-ni bar-ta ba-da-gub*

9.stood aside.

10.*šág-ga-ni sag-gà-na li-bé-in-*

10.upon his head not did he

11.*na-ge á-ma \dot{g} -a-ni sag-gà-na li-be-in-gi-en*

11.his mighty arm upon his head not did he lay.

12.*en^d áš-im-ür KU-ta nu-un-ri*

12.the lord Sin....not.

13.*nun-ki-ga-ge ba-ra ba-ra-ta-an-è*

13.of Eridu caused to go far away.

14.*im-ma-ni-in-si-ig enim šu-nu-mu-un-di-ni-ib-gí*

14. ...fixed and revoked not.²

15.*imi-sur-ra ba-ra-ab-šig giš-ú \dot{z} nu-mu-šág(?)*

15.

LITURGICAL HYMN TO DUNGI

(TABLET AT THE UNIVERSITY OF DUBLIN)

1.*te ana-ge gí-gí*

1.of heaven, the merciful(?).

2. *en kalama gi-en-gi-ir-(ki) dug-ga*

2. Lord who makest glad the land of Sumer.

3. *sù-un sù-un-na-ni kur-ra dib-dib-bi*

3. Who causest his devastation to befall the foreign land.

4. *me ní-te-na....dúg.....*

4. Who fearful decrees.....speakest.....

5. *^den-lil sib da-rí kalam-ma....*

5. Whom Enlil as the everlasting shepherd of the Land [did choose?]

¹ For *zu* in the same sense, but of animals, see PBS. X pt. 1 p. 70, 17, *nu-ub- \dot{z} u*, "he knew not."

² Cf. THUREAU-DANGIN, SAK., 52 n. f.

- ⁷ For the root *ad*, wailing, which is not entered in my vocabulary, note the following passages: *ad-da=ina riggim*, SBH. 101 Rev. 6; *ad-mu=rigmi*, my wail, SBH. 75, 7; *mulu ad-da-ge=bêl nissâti*, lord of wailing, ZIMMERN, K-L., 12 II 3; *mulu ad-du-ge*, IV R. II a23; *ad-du=nissatu*, IV R. 10a 13; BA. V 620, 19. *mu-lu ad-di ad-di-zu nam-mu*, Ni. 459b, 31 in this volume.

23. *sig túg-mal šu ab-e-bal. . . . ni lal* 23. In the lower land songs of pacification thou didst cause to be uttered, . . .
24. *'kur-nīm-šú ú-?-gal-gim. . . . gid-da* 24. Unto the upper land like a great. . . he *approached*.
25. *igi-nim-ta kalama še-gim dul-li ni-lal* 25. From the upper land over Sumer *beneficently* a shadow he stretched.
26. *kur dūn bad-du-áš ag. . . . ni-lal* 26. Upon the violent foreign land far away. . . . he stretched.
27. *lul šu-šú¹-ag kaskal. . . . ta-gub-mal* 27. The doers of rebellion from the ways. . . . he caused to stand aside.
28. *šu-?-a ki-gír-gín-na-ge* 28.
29. *sír-gid-da teg nam-lugal- la* 29. With a long song befitting royal power,
30. *bad-du-máš nig-bal-bal-e ga-mu-ši-gar-gar-ra* 30. a meditation I will compose for it.
31. *nam-dup-šar-ra nig-gí-gí-šu² ga-mu-ši-mà-ar-mà-ar-šu* 31. In writing thy laws² I will set forth.³
32. *ud šar-šar-ra gar-ra-bé-gál ma-an-ru-a-mà* 32. When the writings are set forth, (?)
33. *gúl-gúl-li-mal dug-dug-gi-mal* 33. Gladness causing, prosperity causing.
34. *zi-zi šù-šù LU. . . . za-am za-am⁴.* 34.
35. *dùl šu-si giš-ka-silim. . . . til-la* 35. The weapon. . . . of sweet voice
36. *nig-á-nú-gí-a⁵ la-ba-gub-bu-ne-en-na-mu* 36. The unopposed which is not restrained.
37. *dug-gar nu-kuš-ù šá-al-è me* 37. He that tirelessly causes anarchy to depart, thou art.

¹ Sic! šu twice.

² Uncertain; cf. *nig-gi-gi-na*, SAK. 72, 38. The inflection *šu* after the verb *mà-ar* indicates a plural object.

³ Redactions of Sumerian laws existed before the first Semitic dynasty and served as a model for the great Code of Hammurapi; a fragment of such a code has been published by PROFESSOR CLAY, OLZ. 1914, p. 1. See also Ni. 4574 in this volume.

⁴ *za-am* occurs in lines 38 and 56, here after *gi-gid* (= *malilu*), flute. Also in K-L., 200, 17, *lul-balag-a ra-dug za-am za-am*, the word occurs in connection with a word for flute (*tigû*). *za-am* contains, probably, the element *za*, second per. sing.

⁵ *ša la immaḥaru*; see II R. 36a 27 and SBP. 86, 28.

38. *gi-gid za-am za-am ga-mu-ši-mà-ar-mà-ar-šu* 38. *On the flute*. I will set forth (these matters).
39. *mu dingir-lugal sag-bi-šu è-a* 39. The name of the divine king transcends all,
40. *^den-lil nig-dúg-ga-ni šu-nu-bal¹-e-ne* 40. (The name) of Enlil whose fixed decree² is not transgressed.
41. *mu ^den-žu uru nam-kud-da-ni lum³-bi nu-gùr-ra-[ni]* 41. The name of Sin who a city fated, whose splendor is not to be supported.
42. *galu nam-kud-du-ni nig-gig saġar-ra-ka* 42. Whose curse the unclean *purges*.
43. *mu ^ababbar maškim⁴ dingir-ri-e-ne* 43. The name of Shamash attendant of the gods.
44. *nig-lul-li-du-mà galu ba-ra-ma-ni-in-gar* 44. My music let no man make.
45. *sub-mu nig-nu-um-s ĩg-s ĩg-ga dam⁵ ba-ra-ni-dúg* 45. My prayer which is unequaled let no wife utter.
46. *^ddun-gi me sá ní-mal dirig-ga sîr-ra ma-ra-an-gál* 46. Divine Dungi! I. . . . in song institute for thee,
47. *aġag-šág-ga-gim lăg-lăg-ga- mà* 47. Who as one clean and pious brings about purity,
48. *giš-dúr ki-gar: sîr-sab⁶-ba-mu* 48. Instituting *culture*. My chief song.
49. *sîb me-nig-na-me ġag-tîl-tîl-la-mà* 49. The shepherd who fulfills the decrees as many as there be,
50. *nam-lugal-? sal-ġíd nin-ġe-ni-dúg* 50. Royal power. may care for faithfully.
51. *mu nig-li-du-mà li-na. ba-gál-la* 51. When my melodies in future days are.,
52. *lul ba-lag-na ġe. -en* 52. May the musician on his lyre
53. *li-du-mà a-da-du. ge da-ma-al ga-tum(?)ġe-dū* 53. May my melody *weeping*.
... *dispel*

¹ The sign has one superfluous wedge at the end.

² *nig-dúg-ga* = *adannu*, "fixed time in which things occur."

³ *lum* in this passage has clearly the same meaning as the cognate *lam*.

⁴ For *PA+DU* instead of *PA+DU gunufied*, see B.M. 91-5-9, 279, 8, in CT. 6; and 88-5-12, 711 line 42, in CT. 4.

⁵ This form of the sign *DAM* is probably peculiar to the script of Larsa where this tablet was apparently written.

⁶ *sag* > *sab* for the root *sag* is here found for the first time. Compare SBP. 96, 10 and 332, 9; also RADAU, *Miscel.* 17, 13.

- | | |
|---|---|
| 54. <i>sir-gid-da teg nam-lugal- la</i> | 54. In a long song befitting royal power, |
| 55. <i>bad-du-máš nig-bal-bal ġe-im</i> | 55. a meditation let be. |
| 56. <i>gi-gid za-am za-am ġe-im</i> | 56. The flute. . . . let be. |

4566

LITURGICAL HYMN TO LIBIT-ISHTAR (?) OR ISHME-DAGAN (?)

Ni. 4566 forms the upper left corner of a large three column tablet belonging to the group of historical hymns to deified emperors. The name of the king Lilazag has not the sign for "god" before it and the fragment contains no reference to his deification. Perhaps this particular king of the Isin dynasty never received this distinction. The name itself is new among royal names of the period and no alternative remains but to identify him with one of the unknown sixteen kings of the Isin dynasty. In the dynastic list Ni. 19797¹ the name of the fourteenth king has remained undeciphered for the tablet is badly weather-worn at this point. HILPRECHT's copy shows traces of a name containing not more than three signs and these agree admirably with *lil-aṣag-ga*, or perhaps *ga* is omitted. I have collated the line again and find the reading *lil²-aṣag* possible but not certain. At any rate this name offers a possible identification and since the fragment obviously reveals a hymn to one of the kings of Isin, this seems to be a solution unless *lil-aṣag* be taken as a mere epithet of the king. In that case the fragment does not contain the name of the king.

¹ HILPRECHT, BE. 29 pl. 30, published the reverse of this tablet on which the names of the sixteen kings of Isin stood. POEBEL has given the entire text in PBS. V pl. iv.

² The first sign resembles *UR* more than *LIL*. Both Hilprecht and Poebel's copies are inexact. [The name of the fourteenth king is probably *Ur-aṣag*, since this name occurs in Ni. 13954.]

- | | |
|---|--|
| <p>1. <i>Lil-aṣag ab numun-i-i¹ na-aṣag-ga mu-dug-ga sā-a</i></p> <p>2. <i>šāb-ba a-lu³ lugal RU-TIG⁴ lugal ṣi-lāg-lāg-gi</i></p> <p>3. <i>é-malga-sud eri bār ^{na}ṣagin-na ni-in-šu-bu-un(?)</i></p> <p>4. <i>kur-sud-sud ešbar me-i-i šit-e ka-šu-gál</i></p> <p>5.<i>ṣu nun ṣag-lal-sud kalam-ma X⁵ kur-kur- ra</i></p> <p>6.<i>a-ṣu-gal sag-gíg-ga nam-eri-tar-ri</i></p> <p>7. <i>dumu-sag dingir-aṣag-ga ki-el ama ^dba-ú</i></p> <p>8. <i>é eri-aṣag šúb é be-in- gub</i></p> <p>9.<i>bara-ṣa-ku be-in- gar⁶</i></p> <p>10. <i>8 é ^dba-ú.....</i></p> <p>.....</p> | <p>1. Lilazag,² of the house of exalted seed, the holy man, named by a good name.</p> <p>2. Whose heart is....; the king; the king who makes glad the soul.</p> <p>3. "The Temple of Wisdom" in the clean city with lapis lazuli he made splendid.</p> <p>4. The far away land he subdues, having recounted unto them the observance of laws and decrees.</p> <p>5. The....., merciful prince of the Land; the....of the foreign lands.</p> <p>6. The great.....of the dark headed people; who declares the fate of his city.</p> <p>7. First born son of the holy goddess, the woman, mother Bau.</p> <p>8. As to a temple in the holy city, the clean city, a temple he founded.</p> <p>9. A.....chapel he made.</p> <p>10. Eight temples of Bau</p> <p>.....</p> |
|---|--|

Obv. II 9 mentions Hallab. On the reverse occurs the goddess *Ama* of Agade for whom this king constructed seven temples. The reference in Rev. 7 to a temple of the *Mul-mul*

¹ The same epithet is applied to Libit-Ishtar, fifth king of the Isin dynasty, ZIMMERN, KL. 199, 4. Cf. Cst. 1378, 10 in BE. XXXI, *numun ma-ni-i-i*, "he exalted his race." See also Ni. 7184, 19.

² Or if these syllables are simply an epithet we may translate "the holy wind," a reference, to the divine spirit of the deified king.

³ Cf. K. L. 199 Rev. I 1.

⁴ Title ordinarily applied to the river god, *d_{id}-lu-RU-TIG*, IV R. 14 No. 2, 22; BL. No. 46, 8; SBH. 132, 40; CT. IV 3a 33. See also BL. No. 69, 9.

⁵ The sign is REC. 447=SAI. 3752. It has ordinarily a meaning synonymous with "canal," but here the sign obviously conveys a sense synonymous with "shepherd, guide," and probably recurs in the title *sag-X*.

⁶ See also *Historical and Religious Texts*, Cst. 1575.

contains the earliest mention of these astronomical deities. The Semitic translation is *ilāni sibitti* or the seven gods, ZIMMERN, Rt. 26 III 63; in astronomy *mul-mul* ordinarily designates Taurus. The seven gods who are designated by the words *mul-mul* are probably of astronomical origin and originated in a religious fancy concerning the Pleiades. They appear as seven small balls or irregular little figures on seal cylinders from the earliest period. Note for example WARD's *Seal Cylinders of Western Asia*, p. 132 No. 372, a seal with an agricultural scene and in the upper field the moon, Venus and the Pleiades. These seven balls recur in the glyptic and figured monuments of all periods and seem to have represented the Igigi or heaven spirits whose number was six hundred. The identification with the Igigi has been interred from the correspondence between the symbols and the divine names on the rock relief at Bavian, see WARD, *ibid.* 392.¹ The identification with the Igigi has been defended also for the reason that they are represented by the symbol *dingir* V+II, commonly taken for "god 7." But the figure 7 is never written in this way and the sign really means $\dot{a}a \times gi\check{s} + gi\check{s}$ or $5 \times (60 + 60) = 600$. There is no evidence for the statement that the Igigi were seven in number. According to II R. 25 b 69 and 39 No. 2 (Add.) the Igigi were eight in number,² hence they probably are confounded and identified with the Pleiades. It is, therefore, probable that in practice *mul-mul* really represents the Igigi.

¹ HINKE, BE. Ser. D Vol. IV p. 245, was inclined to identify these seven balls with the seven planets, a theory wholly impossible. Also the identification with Nergal in FRANK, *Bilder* p. 29 is certainly erroneous.

² See JENSEN, KB. VI 587.

4563

LITURGY OF THE CULT OF ISHME-DAGAN

The remnants of Col. I refer to conquests of the king who in his own land secured obedience (*gù-ur-e mà-mal*, l. 3) and compelled the foreign land to submit (*kur-ri ka-šu-gál*, l. 7). The disobedient he crushed (*nu-še-ga šù-a*, l. 9) and one line speaks of victories (*šu-sīg-sīg-ge-dam* 15). With line 19 begins the long series of intercessions to various gods which forms the greater part of the liturgy.

19. ["Divine Ishme-Da]gan son of Dagan I am.
20. [May the god. . . .]¹ decree me prosperity.
21. [*To my reign*] prosperous years may he announce."

After a considerable gap in our fragment, Col. II line 3 begins with an address to the Moon-god. Addresses to Nusku, Ninurash, Shamash, and Innini follow and this series of intercessions ends with an appeal to various minor gods.

With line 21 of Rev. I begins a section which, if I understand correctly its obliterated phrases, contains a long address to the divine king by the liturgists and choir;² the king is referred to in the third person throughout. Noticeable among these phrases are the appeals to the king for the bestowal of wealth and increase upon the land. *gu-mu-un-peš-peš-e*, "may he multiply;" *sá-dúg ġe-ni-tab-lab*, "the regular offerings may he double;" *mà ka-bar-a-gim ġe-ni-bal-bal*, "my like a pastor may he store up."

Of particular interest is the probable reference in Rev. II 17 to the nine children of *Nin-KA-si*. This goddess is entered

¹ The first intercession probably appealed to Enlil.

² Note especially Rev. II 10. . . . *é lugal-mà alad ġe-ni-šar-šar-ri*, " in the temple of my king may the protecting genius make abundant."

in the theological list CT. 24, 10, 24 among the inferior deities of the court of Enlil, as in the abbreviated list II R. 59 Obv. 32 and SBP. 156, 46, ^d*gaš-tin-nam nin-KA-si-ra*, where *Nin-KA-si* is identified with the goddess *Gaštinnam*,¹ goddess of the vine. This goddess is probably identical with *Geštin*, or *Geštinanna*, sister of Tammuz. In any case *Nin-KA-si* is a vine goddess, who in SBP. 156 appears as consort of *Pa-te-en-dug*, lord of sacrifices (*ša ni-ki-i*), and under the original title *Pa-geštin-dug(du)* = *mulu*² *ne-sag-gà-ge(ša ni-ki-i)* the same god is entered in the official list immediately before *Nin-KA-si*, CT. 24, 10, 22, but here his consort is *Ša-bil*, or *Šu-zağ*, "she who causes to burn," likewise a deity that presides over sacrifices. Since *Nin-KA-si* follows immediately upon *Šabil*, both are probably the consort of *Pageštindug* and *Šabil* is but another name for *Nin-KA-si*, who is thus a vine goddess whose fruit is offered in sacrifice as well as the goddess that presides over the fires which consume the sacrifice. In this aspect of a fire goddess she is the sister of Gibil the fire god, IV R. 14 No. 2 Rev. 20. She ordinarily appears as a vine goddess, however, and in IV R. 14 No. 1, 26 is identified with her daughter *Siriš*, whose name became a loan-word in Semitic for an intoxicating liquor, and *Nin-KA-si* presides over the mixing bowl, IV R. 14 No. 1, 28. Her nine children are: (1) *Siriš*; (2) *Siriš-kaš*, a special kind of liquor; (3) *Siriš-kaš-gig*, "The black liquor *siriškaš*;" (4) *Me-ğuš*, "She of the terrible decrees," a title also of *Ishtar bēlit ilāni*, CT. 25, 30, 7, referring to *Ishtar* as patroness of government; (5) *Me-aṣag*, "She of the pure decrees;" (6) *Eme-*

¹ Hardly to be read *kurun-nam*, although *GAŠ-TIN* has the Semitic value *kurun*, v. SAI.

³⁵¹⁰.

² KING's copy has *dumu*, i. e., *mar nikī*, but it is probably to be corrected to *mulu*.

teg, "She of seemly tongue" (*lišan simti*);¹ (7) *Kidurkaṣal*, "She of the abode of festivity," referring probably to her connection with drinking liquors; (8) *Nusilig-ga*;² (9) *Ninmada*, Var. *Ninmadim*, II R. 59, 33. *Ninmada* is the original form. She appears as a goddess of purificatory rites, Gud. Cyl. B. 4, 2 and MYHRMAN, BP. I No. 4, 21.

Of these nine daughters five are patronesses of liquors. *Nin-KA-si*, as we have seen, is an epithet of *Gaštinna*, the vine goddess, in SBP. 156, 46. In Ur-Bau's Statue Col. VI 6 *nin-KA-a-si-a* is used as an epithet of *Geštinanna*. The element *KA-si*, *KA-a-si-a*, evidently has the meaning wine, liquor, or some similar meaning. A hymn to *Nin-KA-si* is published in ZIMMERN'S, *Kultlieder* No. 156. (See now PRINCE, AJSL, XXXIII 40-44.) She is the fourth patron of humanity in the Epic of Paradise and her father is Ea supreme patron of the arts, ZIM. KL, 156, 5.

This composition has passages which are strikingly similar to many in Gudea's inscriptions. Its author evidently knew the literature of Gudea extremely well and one is impressed repeatedly by a similarity of style. Several centuries, perhaps a millennium, intervenes between Ishme-Dagan and Gudea, which makes the resemblance all the more remarkable.

¹ So I would interpret this ideogram; one cannot refrain from comparing IV R. 14 No. 1 24, *saḷ tuk-tuk dagar-ra me-teg gar=sinništu itpeštu ummu ša ana simāṭi šaknat*, "The skilful woman, the mother who is sent to do what is seemly," a description of *Nin-KA-si*. For *dagal* > *dagar*, cf. *dagar-ra*(=*rapšu*), CT. 15, 10, 10; ZIMMERN, K-L. 15 I 21, and see especially *Liturgies*, p. xx n. 3.

² Cf. ZIMMERN, *Šurpu* 9, 56 and RA. 9, 78. Perhaps *la pītū*.

16. *nam-en-na ma-e ġe-im-mi-?-en*
DA(á)-taġ-mu ġe-e 16. With lordship may he cause
me to be.....; my helper
may he be.
17. *é-kur-ra šu-ġu-mu-da-gál-gál¹* 17. In Ekur may he take me by the
hand.
18. *maškim nam-lugal-mà ġe-e* 18. The protecting genius of my
royalty may he be.
19. *giš-KU-lig-ga kur-kur gam-gam-e* 19. With a valiant weapon sub-
ducing the foreign lands,
20. *da-maġ šu-ġi-da-mu ġe-ne-in-si* 20. A mighty arm, may he fill my
faithful hand.
21. *^ababbar nig-si-sá ka-gi-na ka-mà*
ġa-ma-ni-in-gar 21. May the Sun-god place justice and
righteousness in my mouth;
22. *sá-tar-ru ka-áš-bar kalam-e si-*
sá-e 22. The judge, giver of decision,
who directs the Land;
23. *nig-gi-na sag-ga-šú šág* 23. Who makes justice exceedingly
good.
24. *ġi-da-tuk uš-ku-e² erim-du ġa-*
lam-me 24. The transgressor(?) he pardons,
the wicked he destroys.
25. *šeš-ge šeš-ra nig-gi-na-sá*
a-a-ra 25. To justify brother with brother
to the father.....
26. *SAL+KU gal-ra ka-duġ-na nu-*
sá ama-ra IM-ŠU-NE 26. Not to justify the slander(?)
of a sister against the elder
(brother) to a mother, *courage*
he ensures.
27. *si-ig-gà kalig-ga-ra nu-mal-mal*
galu..... 27. Not to place the weak at the
disposal of the strong a man
.....

REVERSE I

1. *á-tuk nig-šag-ga-na nu ag galu*
galu ġab-nu-gar 1. That the rich man may not do
whatsoever is in his heart,
that one man to another do
not anything disgraceful,
2. *nig-erim nig-á-ġig-ga³ ġa-lam-e*
nig-si-sá mă-mă⁴ 2. Wickedness and hostility he
destroyed justice he insti-
tuted.

¹ See F. THUREAU-DANGIN, SAK. 108, XVIII 17.² Variant of *uš-ku-e* = *padû*.³ Cf. RA. 9, 112 I 13, and *Nouvelles Fouilles de Tello*, p. 214 II 7.⁴ *mă-mă* is an intensive formation from *mă* = *banû*.

- | | |
|--|--|
| <p>3. ^d<i>babbar dumu</i> ^d<i>nin-gal-e tud-da-a</i>
 ^{ga}<i>-la-ba¹-mà</i> ^{ge}<i>-ni-in-gar</i></p> <p>4. ^d<i>innini nin an-ki-ge-a</i></p> <p>5. <i>nitadam kenag-ni-šú</i> ^{ge}<i>-en-pad-</i>
 ^{dé}<i>me-en</i></p> <p>6. <i>mìr- gín-na-mà la?-la?</i> ^{gu}<i>-mu-</i>
 ^{ši}<i>-in-ag</i></p> <p>7. <i>igi nam-til-la ka-za</i> ^{gu}<i>-mu-ši-in-</i>
 ^{bar}</p> <p>8. <i>sag-di ũg-ga-ni mà-a-šú</i> ^{gu}<i>-mu-ši-</i>
 ^{in-zi}<i>g</i></p> <p>9. ^{riš}<i>nad gi-in-na</i> ^{ge}<i>-bé-in-gín(en)</i>³</p> <p>10. <i>gè-ṣar-ra ud-sud-sud-mal-mà,</i></p> <p>11. <i>nam-en nam-lugal-da tab-e-a-mà</i></p> <p>12. <i>é-an-na-ka muš-nu-túm-mu-mà</i></p> | <p>3. May the Sun-god, son whom
 Ningal bore, my portion
 create.</p> <p>4. He whom Innini, queen of
 heaven and earth,</p> <p>5. As her beloved spouse has
 chosen, I am.</p> <p>6. For my <i>luxury</i> may she
 create.</p> <p>7. With a joyous eye of life may
 she look upon me.</p> <p>8. Her blazing form upon me may
 she cause to shine.²</p> <p>9. May she establish for me a
 couch secure.</p> <p>10. In the mysterious sanctuary to
 create me length of days,</p> <p>11. To add the office of high priest-
 hood unto regal power for me,</p> <p>12. That in the "House of Heaven"
 the serpent rob me not,⁴</p> |
|--|--|

¹ *galaba* occurs in business documents of this period in the sense of "property derived from an inheritance," CHIERA, PBS. VIII 18, 7; 15, 5 and POEBEL, BE. VI 36, 6.

² In lines 4-8 Innini is described as the consort of the sun god. Ordinarily the consort of Shamash is Ajā, who is by origin perhaps a personification of the sun's light. She is in reality a special aspect of Innini in her rôle as queen of heaven and a light goddess. The theologians of the late period identified Ajā with Innini-Ishtar, CT. 25, 10, 12-33, and our text proves that the idea belongs to the classical Sumerian period. On the whole subject of Innini as a goddess of light and her connection with the sun god, see *Tammuz and Ishtar*, 96 ff.

³ *en* is probably a phonetic indication after the sign *DU* to read *gin* or *gen* = *kinu*.

⁴ This reference to a serpent adversary is unusual and is referred to but once in other Sumerian literature; a passage in Gudea Cyl. B Col. 10 refers to a serpent who is prevented from robbing the mother of Ningirsu of the goats' milk by which she feeds the "leading goat." Here the serpent is the traditional adversary of the prehistoric earth goddess, represented as a patroness of goats who feeds the young goat Ningirsu. The tradition of the serpent adversary probably reveals itself in the story of Gilgamesh from whom a serpent stole the plant of life, see the Epic of Gilgamesh XI 304. The same tradition has found its way into Hebrew legend, and the ancient version of the temptation and fall of man in Genesis 3 represents the serpent as the moral adversary who brought about the loss of immortality. Evidently the tradition of the serpent, incarnation of evil and all hostility to mankind, permeates Sumero-Babylonian religion and was transmitted to the Hebrews. The hostile character of the serpent must not be confused with the beneficent serpent symbol of the mother goddesses and other vegetation gods. Serpent worship, which forms one of the important features of ancient religion, is of course based on this latter aspect of ophidian tradition. See for the ophidian worship, *Tammuz and Ishtar*, Chapter III. [See now Ni. 7184 Rev. 21.]

- | | |
|--|--|
| 13. <i>ki-unug-(ki-)ga am-gim</i> | 13. That in the land of Erech like a
wild bull. |
| 14. <i>kullab-(ki) me-lám-mu dūl-lu-
da</i> | 14. To cover Kullab with my glory, |
| 15. <i>enim-aṣag nu-kúr-ru-da-ni ġe-bé-
in-dúg</i> | 15. An holy command which is
unchanged may she utter. |
| 16. <i>^den-ki ^dnin-ki ^den-ul² ^dnin-ul²</i> | 16. May Enki and Ninki, Enul and
Ninul, |
| 17. <i>^da-nun-na en nam-tar-ri-bi</i> | 17. The Anunnaki, lord(s) who de-
cree fate, |
| 18. <i>dingir utug nippur-(ki) alad
ékur-ra-ge-ne</i> | 18. The divine spirit of Nippur and
the protecting geniuses of
Ekur, |
| 19. <i>dingir-gal-gal-e-ne³ a nam-mu-
un-tar-ri-eš-a⁴</i> | 19. The great gods who determine
oracles, |
| 20. <i>ġe-ám⁵ umun-kur-ru-ga⁶ ġe-im-
mi-in-dúb-eš</i> | 20. Crush the <i>pride</i> of the hostile
ruler. |
| 21. <i>^diš-me-^dda-gan dumu ^dda-gan me-
en</i> | 21. Divine Ishme-Dagan son of
Dagan thou art. |
| 22. <i>^den-lil lugal kur-kur-ra-ge</i> | 22. May Enlil lord of the lands |
| 23. <i>ru úr-ra- ta</i> | 23. Who in. |
| 24. <i>šu-gi-e ġe-bé-in-pad-dé</i> | 24. choose. |

¹ The sign is the *šeššig* of *UR* and is to be identified with BR. 6964 where the sign has also the regular gunufication at the left. The sign either *šeššig* or *šeššig* plus the gunufication has the values *dul*, *dun* "to cover" and *ligir* "prince." For this sign see also ZIMMERN, *Kultlieder*, 199, 41 and POEBEL, PBS. V 125, 5. See also RADAU, *Miscel.* No. 3, 27; PSBA. 1913, 278 ff. CHRISTIAN, WZKM. 1911, 143.

² *ul* for *mul*, see SBP. 150, 7. These titles of Enlil and Ninlil refer apparently to the stars, a sphere wholly foreign to the powers of the earth gods. Perhaps this idea is based upon a tendency towards monotheism.

³ The *Igigi* are probably referred to here.

⁴ On this inflection of the subjunctive, see §221 and *ibid.* note 3.

⁵ *ġe-am* occurs also in the title of Enlil, *ġe-ám-gi-na*, CT. 24, 22, 105. A connection with *ġen*, *ġan*, abundance, suggests itself and the reading *ġe-a-an* may be preferable.

⁶ *ga*, indirect construct for *ka*.

4584

FRAGMENT OF A LAMENTATION ON THE DESTRUCTION OF UR

OBVERSE

- | | |
|---|--|
| 1. <i>ud-ba ud uru-da ba-da-an-gar</i>
<i>uru-bi(?) [še-ām-du]</i>
2. <i>a-a^d nannar uru dim-dūl-dūl²-da</i>
<i>ba-da-an-[gar]</i>
3. <i>uku-e še-ām-du</i>
4. <i>ud-ba ud kalam-da ba-da-an-kár</i>
<i>uku-e še-ām-du</i>
5. <i>uku-bi šika-kud-da nu-me-a bar-</i>
<i>ba ba-e-si</i>
6. <i>bád-bá gú-nin³ kaskala im-ma-an-</i>
<i>gar-gar uku-e še-ām-du</i>
7. <i>gír-gál-la-ba àd-a im-ma-</i>
<i>an-BAD</i>
8. . . . <i>-a-ba sag-bal-e ba-ab-gar</i>
9. <i>àd im-ma-an-gar-gar</i>
. | 1. At that time the spirit of wrath ¹
upon the city he sent and
the city lamented.
2. Father Nannar upon the city
of master-workmen sent it,
3. and the people lamented.
4. At that time the Word hastened
upon the Land, and the people
wailed.
5. Her people without water jars
without her sit in humiliation.
6. Within ⁴ her reed baskets are
thrown in the ways and the
people lament.
7. in her streets the
corpses
8. In her . . . an usurper exer-
cised.
9. In her . . . corpses were placed.
. |
|---|--|

¹ A synonym of *enem*=*amatu*, "the word." See SBP. 98 n. 7.

² *dim-dūl-dūl* is probably a plural (*Sum. Gr.* §124) of *dim-dūl*=*dim-gul*=*TAR-kullu*, Syl. b 284 and note also *dim-gul* gloss on *MA-MUK*, CT. 25, 4, 8. The original word appears to have been *dimgul*=*TAR-kullu*, and later *dim-gal*, Br. 2759, SAI. 1873, SAK. 270. The Assyriologists usually render the loan-word by *tarkullu*, DELITZSCH, H. W., 303 and MUSS-ARNOLT, *Lexicon* 359 or *tarkullu*, *ibid.* 1193. *TAR* may have the value *dim* and the word should be *t/dimgallu*, "cable? of a ship," or "mast? of a ship," and this is the only meaning hitherto assigned to *TAR-kullu*. The word, however, like *markasu* (see RA. 12 p. 82) has also the meaning, master workman, leader, chieftain. Note *dim-gal*=*markasu*, Syn. of *ummānu*, "master workmen," RA. 12 p. 82, and Gudea, Cyl. A. 22, 11, *dim-gal-gal ki-a mi-ni-sig-sig*, "The master workmen placed it in the earth." The goddess Gunura is *dim-gal kalam-ma*=*TAR-kul-li mātīm*, "leader of the Land," SBP. 160, 13. Ishtar is the *dim-gal*, "directress" of Babylon, SBH. 97, 65. ^{11a}Ninuraša is the *dimgul an-na*, chieftain of heaven, II R. 57b 56 and *dimgal kalam-ma*, "chieftain of the Land," *ibid.* 59.

³ For *kunin*=*kuninu*, *kuninnu*, *kuninnātu*, "a reed vessel" usually employed for mixed wines. *gi-nig-kas-sur-ra*=(*kanû*) *kuninnātu*, Syn. *mamṣû*, vessel for mixed wine, CT. 14, 47, BM. 43, 339, 15; II R. 22 No. 1 Rev. 8, Syn. *šutukku*, basket. *ku-ni-nu* in a list of synonyms for *pisannu*, vessel, is explained by *pat-[tu-u]*, reed basket, K. 10452, 14 in CT. 18, 20.

⁴ For *bád-ba* contrasted with *bar-ba*, cf. *bád-bi* and *bar-bi*, BL. p. 117, 10.

REVERSE

- | | | | |
|----|---|----|--|
| 1. | <i>urú ud-dê am- gul-e</i> | 1. | The city the spirit of wrath destroyed. |
| 2. | <i>giš-gí-gál¹ ki-šub-gú-da-kam</i> | 2. | The interlude of the strophe (is as follows) |
| 3. | <i>ama^d nin-gal uru-(ki)-ni² nu-bé-šub-ba</i> | 3. | The mother Ningal her city inhabits not. |
| 4. | <i>bar-ta ba-da- du</i> | 4. | Without she wanders. |

4568

HYMN OF SAMSUILUNA TO STATUES OF LIONS AND HIS OWN STATUE

This hymn to the statues set up by Samsuiluna is not complete on the tablet 4568. Another tablet in the same collection, which I know only from a copy placed at my disposition by DR. POEBEL, has the whole of 4568 on its obverse; the reverse continued the hymn but only a few signs are preserved. We have, therefore, no means of determining the length of this composition unless some scribal note can be made out on the reverse of the duplicate.

This hymn is particularly interesting, since the same event is mentioned in the date formula of the sixth year of Samsuiluna, which is most fully preserved on the contracts, STRASSMAIER,

¹ For *giš-gí-gal* = *mišir ša zamari*, see ZIMMERN, *Ištar und Šaltu*, p. 6. In all the known examples of this liturgical note the interlude of two or three lines is separated from the *ki-šub-gú* by lines. Here the interlude or choral reflection apparently ends the liturgy, which is contrary to all known rules of liturgical practice. *ki-šub-gú*, the ordinary word for "strophe" (*šêru*, see ZIMMERN, *ibid.* p. 5), is followed by *da* which occurs only here. The word is often shortened to *ki-šub*, and *ki-šû*, see BL. p. xlv.

² The city *Ur* is meant and the reference to an usurper in Obv. 8 leads us to suppose that the calamity referred to is none other than the invasion of the Elamites who seized Ibi-Sin, last of the rulers of the dynasty of Ur. A lamentation on this event was published in my *Historical and Religious Texts* 6-8; according to that text Ibi-Sin was taken captive to Elam.

54 and 62. Short variants will be found in POEBEL, BE. VI, p. 70, to which add POEBEL, No. 26.

mu Sa-am-su-i-lu-na lugal-e ^ababbar ^amarduk-e-ne-bi-da¹ge nig-dim-dim-ma-bi al-in-na-an-du-uš-ám² alam sub-sub-bé alad-gushkin-áš-áš-bi-ta é-babbar igi ^ababbar-šú é-sag-il³ (igi ^amarduk-šú) ki-gub-ba-ne-ne mi-ni-in-gi-na, "Year when Samsuiluna the king, whose deeds Shamash and Marduk have extolled, a statue in an attitude of prayer and animal statues of gold upon their foundations in Ebabbar before Shamash and in Esagila before Marduk established."

- | | |
|---|--|
| 1. <i>suĝ-me ĝuš ušum⁴-gal nam-kal-a</i> | 1. Terrible form ⁵ governor of valor, |
| 2. <i>til-dul⁶-la sag-di⁷-lāg-ga-na im-ma-ši-in-bar</i> | 2. Whose brilliant form shines upon all living things. |
| 3. <i>nam-šāg-ga-ni-šú la-la na-an-ši⁸ in-ag</i> | 3. Because of his beneficence plenty is created. |
| 4. <i>alam-sī a-ni-šú dug-li im-ma-ši-in-til¹⁰</i> | 4. Because of his radiant ⁹ statue prosperity is made complete. |

¹ For this peculiar form of the conjunction *bi-da* or *bi-ta* attached to the plural ending *e-ne*, see also *e-ne-bi-ta* in the date formula of the 34th year of Hammurapi. *ge* marks the subject.

² This compound verb is formed from the root *al*, lofty, and the intensive suffix *dug* > *du*; *uš* is the plural inflection and *ám* the sign of a dependent phrase. *al* is connected with *il*=*elū*, see *Sum. Gr.* p. 202.

³ See POEBEL; STRASSMAIER has apparently NE. i. e., *gil*?

⁴ The sign *ušum* is expected here but the text has *gir* clearly.

⁵ This is the first example of the sign *SUH* with the gunification at the left, REC. 294^{bis}.

⁶ Note the unusual *gunu* of *LAGAR*=*dul*, and see RA. 13, pt. III *Bibliographie*, for this sign. *til-dul*=*balat nabniti*; for *dul*=*nabnitu*, see *Sum. Gr.* p. 211. The sign employed here has properly only the value *du* (REC. 233), but it is confused with *dul*, REC. 277^{bis}.

⁷ *būnu namru*, v. SAK. 214 f. 16. The scribes themselves appear to have been uncertain concerning the sign *di* for which they frequently write *ki*; *di*, however, is the original and correct reading since it is the well-known augment, *dug*, *du*, *da*, *di*. Note *sag*=*ṣimu* and *sag-di*=*ṣimu*. Also *sag-du-ga*=*bānū*, begetter, a word certainly connected with *būnu*, form. See *Sum. Gr.* §153. For *sag-di* see also Ni. 4563 Rev. I 8. The scribes appear to have confused *sag-di* with *sag-ki*=*pātu*, front.

⁸ Here infixed *ši* reproduces a causal *šú*, a rare usage of this infix, see *Sum. Gr.* p. 145 above. *in* is obviously a mere euphonic element.

⁹ The sign is REC. 34 not REC. 48 which alone has the values *sī*, *sa* (RA. 10, 77, 40)=*sig*, *sag*=*banū*, *sāmu*, etc. But here the scribe has again confused his signs. A reading *ḡun-a* is also possible, a value given to both signs, CT. 19, 31b 3 and 12, 9a 17. For *gun*=*banū*, v. CT. 24, 31, 86=25, 26, 21, etc.

¹⁰ Cf. *dug-li nu-til-la*, "joy he completes not," SBH. 101, 50.

5. *bal-a-ri-ni-šú im-ma-an-ši-gub* 5. Over his transgressors he has been established.
6. *den¹ ḳal-la-bi šag-im-ma-ab-túb-bi* 6. Whose precious presence appeases the heart.
7. *šag-gú-bi - gí-a-na² im-ma-ab-nigin-e³* 7. At whose repentance there is forgiveness.
8. *an ukkin-lugal-ra ka-mu-un-dar-dar-am⁴* 8. Lofty one who to the assembly of kings renders decision.
9. *ù-mu-un na-ām-ṣu⁵ ṣí-ba-ám ki-gál ám dam* 9. Lord that knows fate obedience
10. *sa-am-su-i-lu-na šuba si-a⁶ máš-giš-i-dé-ka-ka⁷* 10. Samsuiluna, the pure, the brilliant, the seer.
11. *igi-mu gim-ba-ma bé-túm du-rí-šú ti-is* 11. My eyes are lifted(?) to bestow life forever(?)⁸
12. *i-ṣi-em⁹ àg-dúg-KA+NE¹⁰a asilal da-ra-ab-si* 12. I will fill thee with rejoicing.
13. *kalama gú-ri-a¹¹ gúb-dar¹²-ma mu-ra-an-ag* 13. The land to obedience I will reduce for thee.
14. *sa-am-su-i-lu-na da¹³-gál-ṣa-a-kam kalam-šár-ra-en-e¹⁴* 14. Samsuiluna thy champion am I, who enriches the land.

¹ For the reading *den*, *gen*, see SBP. 12, 29.

² *šag-gú-bi-gi-a*, literally "the returning of the waters to the bank," the restoration of normal conditions of a canal. The literal sense occurs in Gudea, Cyl. A. 1, 5. The figurative sense appears to be "the return of the affections to their normal state," to repent. This meaning occurs in *šag dingir-ri-ne gú-bi-gi-a-ám*, "the hearts of the gods returned to their bank," i. e., they repented, Cyl. A. 25, 21.

³ Literally "(God) is made compassionate."

⁴ Cf. Br. 632 *pú purrušu*. The verb is a variant of *dúg-tar* = *dēnu*, v. K. 4610 Rev. 17.

⁵ Cf. SBP. 276, 1.

⁶ See note on line 4.

⁷ Cf. *igi-ka-barú*.

⁸ Cf. for this line, *Bilingual of Samsuiluna*, 27-31.

⁹ For *idim*, wailing(?). Note *li-du* = *ṣamāru*, a synonym in line 24.

¹⁰ This sign occurs also in the Berlin Astrolab, Hemerologie, l. 27, where it is rendered by *ṣuGibil*, fire. Also *KA+NE* = *ṣuGibil*, WEIDNER, *Handbuch* 86, 4. See also MVAG. 1913, 2 p. 71 l. 84. In K. 8503 Obv. 3 (=CT. XI 28) the Sumerian value is . . . *aš-gud*(?) = *libbatu*, anger. See below, line 24.

¹¹ Variant of *Gù-ur-a*; MEISSNER, SAI. 484.

¹² Cf. *nam-gúb-dar* in PBS. V 25 V 39. In line 20 the phrase recurs; *ma* is not wholly certain. The sign appears to be MEISSNER, SAI. 3752.

¹³ Sic! Read *á-gál*.

¹⁴ Var. *šár-ra-da-ni*, being the suffixed conjugation to indicate a relative phrase. The form *šár-ra-en-e* is the gerundive participle in the status rectus. See *Sum. Gr.* §210.

15. *mu-uš-mis-šág-ga-zu ni-me-en*
nam-en-nu-un mu-ag-e-en
16. *zag nam-lugal-la-šú¹ ul-šú² gub-*
bu-da-ni³
17. *kalama nam-lugal-la-šú nam-dug*
mu-un-kud
18. *ur-gal alad alad mu-ne-en- sig*
19. *an-ta-ne-ne da⁴-gál ag-dé*
20. *bal-a-ri gù-ri gub-dar-ag-dé*
21. *d⁵innini á⁵-zi-da ba-an-da-gub*
22. *gub-bu-ne-ne-a sa-am-su-i-lu-na*
ba-gub
23. *síl-gar-azag-gi-e-ne ní-da-e-ne*
24. *li-du⁷ ág-dug-KA+NE-a mu-un-*
uš-ne-ne
25. *bal-a-ri gù-ri mu-un-ti-ti-ne*
26. *me-en-ne ga-ša-an an-na alad-*
šág-ga-me⁶
27. *ildu⁷ il-la sa-am-su-i-lu-na me-*
en-ne-en
28. *me-en-zi-en bal-a-ri-zi-in⁸ gid-*
dug-ge
15. I am thy strong prince the
pious; watchful care I exer-
cise.
16. Who at the head of kingship
joyously has been placed.
17. For the kingship of the Land
with a good fate he has been
destined.
18. Lions as protecting spirits he
dedicated.
19. Their loftiness to make fearful,
20. The transgressors to *reduce* to
obedience,
21. Innini with a true arm estab-
lished.
22. At their left Samsuiluna has
been placed.
23. Their *holy praise*, their fear,
24. They.....
25. The transgressor in obedience
they will cause to live (dwell).
26. They are the propitious spirits
of the queen of heaven.
27. A group of lions, *object of*
adoration of Samsuiluna, are
they.
28. Your transgressors ye destroy.

¹ Var. *ka*.² The same signs in ZIM. K. L. 199 II 21, *nam-lugal-la dú-šú*, to adorn the kingship.³ Var. *na*.⁴ Probably for *á-gál*.⁵ The text has again *da* for *á*.⁶ See *Sum. Gr.* §126.⁷ Syl. Ass. Berlin, unpublished, renders *IGI-LAMGA-BU(ildu)* by *illat kalbê*, troupe of dogs. The phrase obviously refers to the group of lion-images mentioned in line 18. *illa* I have taken for *igi-illa* = *nīš inī*. For *nīšu* without *inī*, cf. *aššat nīši-ka*, CT. VI 28b 23, 27.⁸ This is the first example of *zin* as the possessive suffix of the 2d per. pl. Note the peculiar participial conjugation in which the verb *me* (esse) is separated from the participle *gid-dug* = *nasāhu*.

29. *i-zi-em ág-dùg-KA+NE-a la-ba-dù¹* 29. *Song and praise* I restrain not.
30. *pi-el-pi-li ga-mu-ra-ab-šid* 30. Humiliation I will recite unto you.
- Edge. *šag-lal-lá² alam nu-un ki-tag-tag-i nu-ma-al* Edge. The *hymn* to the protecting³ statue(s) which has (have) been set up is not *finished*.

LITURGY TO ENLIL, SERIES *babbar-ri babbar-ri-gim*, NI. 497

This fragment (originally numbered Khabaza 15-8, 1888) forms the top of VAT. 1334+1341 published by ZIMMERN, KL. No. 12. The obverse of 497 completes the beginning of KL. 12 obverse I and II. The reverse of this fragment completes KL. 12 rev. II to the end. It also contains a portion of the liturgical note which ended the last column. KL. 16 joins the reverse on the right and contains also the beginning of a few lines of the end of KL. 12 rev. I. This series, built upon an old song, *bábbar-ri bábbar-ri-gim te-ga-bi žal*, resembles, both in title and literary construction, the late series ^d*babbar-gim è-ta* of which we have the second(?)⁴ tablet in Assyrian⁵

¹ For the root *du*=*kalû*, to restrain, compare on the one hand *dú*=*ne'u*, CT. 19, 11b 24, and on the other, *DU*=*kalû*, Br. 4886, SAI. 3332. The sign *DU* in this sense was read *gin* by me in *Sum. Gr.* 216 on the basis of *gi*=*ne'u*, p. 215. In any case *gub* means *kalû*, v. ZA. 10, 197, 16 *šag si-sá gub-ba=kušur libbi liklî*, "may contentment of heart abide," where *liklî* is a syn. of *ližžiz*. Note also *nam-ka-gar galu galu-ra in-na-gub-bi-eš*, "Man against man restrains complaint," STRASSMAIER, *Warka* 34, 16; *ba-an-gub-ba-ba*, it is restrained, ZIM. K-L., 26 Rev. III 3. However, *dú* has probably this sense here and note *dib, dub*, to confine, seize, *Sum. Gr.* 209, 211.

² Cf. *Liturgies*, p. 2 n. 4.

³ For *nun*, protector, v. CT. 16, 7, 243 *nu-un-mà ġe-a*, "my protector may hē bē." Also the noun formation with *nin* > *in* > *en*, in *en-nu-un=mašartu*.

⁴ IV R. 11 is certainly not the first tablet of this series as I supposed in SBP. 246. If this were tablet *one* its first line should agree with the title ^d*babbar-gim è-ta*. But its first line is the beginning of another Enlil song, see SBP. 238, 1.

⁵ IV R. 11.

and Neo-Babylonian¹ interlinear versions and a Neo-Babylonian version of the fifth(?) tablet.² Col. I of our tablet contains two melodies. Col. II consists of the melody *dámgara bádakur dúaka-nággallu*, which also forms Col. I of tablet two(?) in the allied series *ḏabbar-gim è-ta*. The fourth melody consists of a long litany filling Cols. III obverse and Col. I reverse. This melody is one of those movements based upon a liturgical phrase forming the opening line, which is repeated after the titles of all the important gods of the pantheon. Unfortunately this refrain is no longer preserved here. The most well-known "titular litany" is that used in the fifth tablet of the weeping mother series SBP. 150-167. Here the liturgical phrase is *šā-ab u-mu-un mu-un-tug-e-en-ne ul-li-eš*, "The heart of the lord we will pacify with praise." After three more lines which vary this *motif*,³ the litany begins a long list of titles each replacing the word *umun* "lord" by the name or title of a deity. A titular litany was used as the next to the last melody in KL. No. 8 and KL. No. 11, but here also the liturgical *motifs* have been broken away. At the top of Reverse II continuing to the end of Col. III began the intercessional psalm called in the late liturgies the *eršemma*. Our tablet, therefore, represents one of the few known examples of a series not entirely compiled from older songs, but having a creative element. The titular litanies and the intercessionals were creations of the liturgists of the Isin and early Babylonian schools who usually constructed these series by simply compiling old songs for musical and religious effect. The later liturgies generally

¹ SBH. No. 33. See SBP. 237-47.

² SBH. No. 39. This tablet almost certainly belongs to the series *ḏabbar-gim è-ta*.

³ See *Bab.* III 249.

- | | |
|--|--|
| 3. <i>UD¹ e-lum-e mu-un-ṣal-a-ri²</i> | 3. <i>Babbar</i> the exalted illuminates. |
| 4. <i>UD¹ ^dmu-ul-lil-li mu-un-ṣal-a-ri</i> | 4. <i>Babbar</i> -Enlil illuminates. |
| 5. <i>am-e urú e-en-ṣal-a-ri</i> | 5. The bull the city illuminates. |
| 6. <i>^dmu-ul-lil-li urú-na e-en-ṣal-a-ri</i> | 6. Enlil his city illuminates. |
| 7. [<i>še-ib</i>] <i>nibru-(ki)-na e-en-ṣal-a-ri</i> | 7. The brick-walls of Nippur he illuminates. |
| 8. [<i>še-ib é</i>] <i>-kur-ra-ka e-en-ṣal-a-ri</i> | 8. [The brick-walls] of Ekur he illuminates. |
| 9. [<i>še-ib é</i>] <i>-[gal-la³ e-en-ṣal-a-ri</i> | 9. The brick-walls of <i>the palace</i> he illuminates. |
| 10. [<i>še-ib ṣimbir-</i>] <i>ki-ta e-en-ṣal-a-ri</i> | 10. On the brick-walls of Sippar he shines. |
| 11. <i>še-ib é-bàr-ra e-en-ṣal-a-ri</i> | 11. The brick-walls of Ebarra he illuminates. |
| 12. <i>urú⁴ ^danunitum-ma⁵ e-en-ṣal-a-ri</i> | 12. The <i>city</i> of Anunit he illuminates. |
| 13. <i>še-ib ul-maš-a-ta e-en-ṣal-a-ri</i> | 13. On the brick-walls of Ulmaš he shines. |
| 14. <i>še-ib tin-tir-(ki)-ta e-en-ṣal-a-ri</i> | 14. On Babylon he shines. |
| 15. <i>še-ib sag-il-la e-en-ṣal-a-ri</i> | 15. The brick-walls of Sagilla he illuminates. |
| 16. <i>ud mūš tīl-e ud gīn tīl-e⁶</i> | 16. Spirit that brings the youth to extremity; spirit that brings the maid to extremity. |

form *^dbabbar-gim ud-da-im-ta*. The same series appears in the catalogue IV R. 53 I 35 with the addition of *bar-ú* and this occurs also at the end of K. 3264, see SBP. 237. [This term *bar-ú* occurs as yet outside the catalogue I 34-39 only on K. 3264 and seems to indicate that a well-known series has been rearranged.] The titles of series are invariably identical with their first lines. The idea in the title of our liturgy seems to be nearly identical with the title of the other Enlil liturgy *^dbabbar-gim é-ta*.

¹ The restoration [*dingir*]-*babbar* which would make "God Shamash," a title of Enlil does seem probable. Enlil is obviously connected with light in these lines and his father-mother names *en-ul*, *nin-ul*, *en-mul*, *nin-mul* connected him with the stars probably as the son of Anu. Note also the N. Pr. *^dŠamaš-^dEnlil*, "Shamash is Enlil," in an unpublished text.

² For the emphatic verbal ending *-a-ri* see BL. 107 and SBP. 10, 10-12.

³ This restoration is not justified by the parallel passages for the names of secular buildings do not occur in liturgies. The *egalla* or *ekallu*, "palace" at Nippur recurs frequently in the documents excavated there, see *Expository Times* XX 457.

⁴ So traces by ZIMMERN, KL. No. 12 I 2.

⁵ *Eulmaš* was the temple of Anunit in *Sippar-Anunit* or Agade, see *Tammuz and Ishtar*, 98 f. It is, therefore, probable that *e-nun* renders here the Semitic name *Anunitum*.

⁶ Here begins a passage to the Word or Spirit of Wrath which occurs also in SBH. 95, 19 ff. = SBP. 187, 19 ff. where it forms part of the second tablet of a weeping mother series.

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|--|--|
| 17. <i>ud tūr gul-e ud amaš sir- ri</i> | 17. Spirit that destroys the stalls;
spirit that desolates the folds. |
| 18. <i>tug-aṣag-di ud šāb-ba nu-pad-dé-
da-ri¹</i> | 18. Possessor of <i>wisdom</i> , spirit whose
intentions are not discerned. |
| 19. <i>tūr al-gul-gul-e amaš sir-sir-ri</i> | 19. The stall it destroys; the sheep-
fold it desolates. |
| 20. <i>ág-ṣí-em maḡ-ba mu-da-ab-
gi-gí²</i> | 20. <i>Small</i> and great it slays. |
| 21. <i>múš-an-na lal-gub³ múš-bi še-ám-
šá</i> | 21. Upon the youth it arrives and
that youth wails aloud. |
| 22. <i>gīn-an-na⁴ lal-gub gīn-bi še-ám-
šá</i> | 22. Upon the maid it arrives and
that maiden wails aloud. |
| 23. [<i>giš-mes gal-gal-</i>] <i>e⁵ gú-ri-⁶[uš-ám-
me]</i> | 23. The great <i>mēsu</i> -trees it sweeps
away. |
| 24. [<i>ud-du dù-dù-</i>] <i>dam šu-šú [al-ma-
ma]</i> | 24. Spirit that reduces all things
to obedience. |
| 25. [<i>e-ne-em^d enu-ul-lil-li bul-bul-ám⁷
i-dé nu-bar-bar-</i>] <i>ri</i> | 25. The word of Enlil rushes forth
and eye beholds it not. |
| 26. | 26. |
| 27. NE | 27. |
| 28. [<i>. .^dmu-ul-lil-li . . .</i>] <i>NE</i> | 28. |
| 29. [<i>ù-mu-</i>] <i>un-e [kur-kur-ra⁸
. .]</i> | 29. The lord of the lands. |
| 30. [<i>ù-mu-</i>] <i>un dúg-ga-[ṣid-da]</i> | 30. Lord of the faithful word. |
| 31. [<i>a-a ka-nag-ga</i>] | 31. The father of the Land. . . . |
| 32. [<i>sib sag-gig-ga . . .</i>] | 32. The shepherd of the dark-headed
people. . . |

¹ Var. has another emphatic particle *nam*; *da* postfixed passive particle.

² Var. *mu-ám-da-ab-gí-gí*.

³ Var. *múš-a-[na] nam-mi-gub*.

⁴ Var. *mi-a-na*.

⁵ Var. *e*.

⁶ Var. *gú-gūr-ru*. For *gur*, *gurgur*, *gugur*, to sweep away, see *Sum. Gr.* 219 *gur* 1.

⁷ These signs correspond to KL. 12 I 16. Here the tablet certainly had a line to separate the first melody from the second. Line 27 probably contained an interlude, or, if no interlude was used here, then it represents the first line of some melody. That the first melody ended here seems evident from the fact that line 25 is the end of a melody on the variant SBH. 95, 37 and also SBP. 40, 35 ZIMMERN, KL. X, states that KL. No. 33 I, which contains the ends of lines ending *a-ri*, is a duplicate of the end of this column, but this is not probable.

⁸ Here stood the first syllable of the verb form at the end of lines 27–8; the verb ended in *dé* or *ne*, or *bé*. This syllable followed the seven names of Enlil as an abbreviation; cf. for this form of melody SBP. 102, 112, 120; BL. 111, etc.

33. [*i-dé-dū ní-te-na*....]34. [*am erin-na sá-sá*....]35. [*ù-lul-la dūr-dūr*....]

33. He of self-created vision....

34. The hero who directs his host

....

35. He that quiets the strength of rebellion...

Here followed about five lines
concluding the melody and the end
of the column.

COL. II

1. *dam-ga¹-ra ba-da-[kūr dū-a ka-
nag-gà al-lú]*2. *urú-ta dam-ga¹-ra [ba-da-kūr dū-
a ka-nag-gà al-lú]*3. *mu-lu-sir-ra² éš [nibru-(ki-)ta ba]*4. *še-ib é-kur-ra-ta [ken-úr³ é-nam-
ti-la⁴ ba]*5. *še-ib é⁵ zimbir-(ki-)[ta éš é-bar-ra-
ba da- kūr]*6. *še-ib tin-tir-(ki)-ka-[ta é-sag-il-la
ba]*7. *urú-ta ù-mu-un-bi [na-ām-ba-da-
an-tar]*8. *ga-ša-an-bi gi-gi-a⁶ [ba-da-an-tuš]*9. *urú ù-mu-un⁸-[bi li li-bé-in-tar-
ra-bi]*1. The shepherd is estranged, all
the Land is terrorized.2. Against the city the shepherd
is estranged, all the Land is
terrorized.3. The master of threnody against
the abodes of Nippur is
estranged.4. Against the brick-walls of Ekur,
of Kenur and Enamtila he is
estranged.5. Against the brick-walls of Sippar
and the abode Ebarra he is
estranged.6. Against the brick-walls of Tintir
and Esagila, etc.7. Against the city whose lord has
cursed it.8. Its mistress⁷ sits in misery.9. The city, whose lord no longer
guides its destiny,¹ Var. SBP. 238, 1 *kar*.² *bēl širḫi*, here a title of Enlil as the one who caused the lamentations of Nippur. The same title is applied to Gula in KL. 25 II 7.³ Chapel of Ninlil in Ekur.⁴ Chapel of Enlil in Ekur.⁵ Sic! an error of dittography.⁶ Var. *gīg-gīg-bi*.⁷ Ninlil.⁸ Text *e-en* which is probably erroneous.

- | | |
|--|--|
| <p>10. <i>ù-mu-un-e</i> ^d[<i>mu-ul-lil-li lil-la-áš tu-ra-bi</i>]¹</p> <p>11. <i>mulu er-ra-ge er mu-ni-ib-šéš-šéš</i></p> <p>12. <i>mulu ad-da-ge ad-[du mu-ni-ib-gar]</i></p> <p>13. <i>mu-dūl-²di gir-gir-³mu-ni-ib-[dúg?]</i></p> <p>14. <i>sib-bé gi-er⁴ mu-ni-ib-ne⁵</i></p> <p>15. <i>gudu giš-asilal-lá⁶ nu-mu-ni-ib-bé</i></p> <p>16. <i>gala-e⁷ a šag-<i>zu</i> nu-mu-ni-ib-bé⁸</i></p> <p>17. <i>gudu-bi dug-li-da⁹ ba-ra- è</i></p> <p>18. <i>en-bi mi-pàr-¹⁰ta ba-ra- è</i></p> <p>19. <i>ù-mu-un-bi nu-mu-un-til ga-ša-[an]-bi nu-mu-un-til</i></p> <p>20. <i>u-mu-un dīm-¹³ma kur-šú ba-ū¹⁴</i></p> <p>21. [<i>ga-š</i>a-[<i>an</i>]-<i>bi</i>¹⁵ <i>dīm-ma¹³ kur-šú ba-da-ū¹⁴</i></p> | <p>10. Which the lord Enlil surrendered to the winds.</p> <p>11. The mourner mourns.</p> <p>12. The wailer beats himself.</p> <p>13. The herdsman hastens in distress.</p> <p>14. The shepherd sits down to play the reed of weeping.</p> <p>15. The anointer commands no more the atonement.</p> <p>16. The psalmist commands no more the "How long thy heart?"</p> <p>17. The anointer departs from his riches.</p> <p>18. Her high-priest from the dark chamber¹¹ has gone forth.¹²</p> <p>19. Her sovereign remains not; her queen remains not.</p> <p>20. The lord cried aloud and rode to the mountains.</p> <p>21. Her queen cried aloud and rode to the mountains.</p> |
|--|--|

¹ Here begins KL. 12 II 1 = SBP. 238, 19.

² *mudul* < *mudur* = *ḫaiṭu*, staff, *Sum. Gr.* 229. Here used also for shepherd. This word goes back to *mu-ḡur* = *GIŠ-BU* = *mudulu*, *gašišu*, *maššū*, *gišlalū*, all words for pole, baton, staff, *Voc. Berlin*, 2559, Col. IV (unpublished). The variant has the ordinary word for lord, *mulu*; cf. SBP. 238, 25; 66, 16; SBH. 77, 24.

³ Var. *gir-gir*; the root is *gir* (1), hasten, be nervous, *galātu*; this fixes also the original sense of *šāpu*, tread, hasten.

⁴ Var. *er-ra*.

⁵ *ne* = *nad*.

⁶ Var. *gudu-bi asilal-lá* = *pašissu duppir*, v. FRANK, *Religion*, 64 n. 147.

⁷ Or *lagar*, *labar*, see BL. XIX f.

⁸ Var. *ib*.

⁹ Var. *ta*.

¹⁰ Var. *par*.

¹¹ *giṣaru* usually indicates a stage of the *ḫigurrat*. See RA. 11, 109.

¹² Here the later version has an insertion concerning the psalmist, v. SBP. 240, 37.

¹³ Var. *idim-ma-ra* [sic!].

¹⁴ Var. *a*.

¹⁵ Here begins KL. 33 II.

22. *ka-a¹ kun-bi mi-ni-ib-ur-ur-e²* 22. The fox's tail *bristled*.
 23. *dar-ġu-³e ġu-il-la im-ta-di-di-e⁴* 23. The many colored bird shrieked
 aloud.
 24. *šāb-bi lil-la-ām bar-bi lil-la-ām* 24. Within her is the whistling
 wind; without her is the
 whistling wind.⁵
 25. *šāb-bi si-ga⁶ ni-gul-gul-e* 25. Her interior by the wind is
 made desolate.⁷
 26. *šāb-bi mu-lu sir-ra⁸ mulu im-ta-
 ne-a⁹* 26. Within her the master of thren-
 ody and weeping has caused
 men to go forth.
 27. *mar(?) – maġ-bi¹⁰ ki-¹¹ba i-ni-gid-
 da* 27. Her *treasure house* from its *place*
has been seized.
 28. *mu maġ-bi i-ra in-dib* 28. Her. has been taken.
 29. *an-ġu-ab-bi ba-gaṣ-gaṣ* 29. Her. has been demolished.
 30. *ba.*

This melody must have continued for at least ten lines. At the end of IV Raw. 11 Col. I a break of at least twelve Sumerian lines must be assumed if the melody ended at the bottom. Also at the end of SBH. 62 a break of similar length must be conjectured.

¹ For this reading of *NAR-A*, see THOMPSON, *Reports* 103 Rev. 9.

² SBP. 240, 45 *ri*; SBH. 62, 21 and 92b 20 *ur-ur-ra*. On this passage see *Sum. Gr.* 254 (*ur* 12).

³ KL. 12 II 15, 33 II 3 and SBH. 62, 23 have *ri*; on the other hand, IV R. 11a 47 and Nip. 4561. I 14 have *ġu* which is obviously the true reading. See also SBH. 92b 21.

⁴ Var. *de-de-e*. See also SBH. 92b 21.

⁵ Cf. SBH. 92b 6.

⁶ So also KL. 33 II 5; SBH. 92b 7, but IV R. 11a 51 *ni-si-ga=ni-sig=urpatu, irpitu*. This form yields the true reading of *IM-DIRIG* and also establishes the word *ni, nī* for wind.

⁷ Here SBH. 62, 29 IV R. 11a 53=SBH. 92b 8 have *e-dē-bi ġul-a ni-gul-gul-e*, v. SBP. 242, 53.

⁸ Cf. SBH. 92b 9, *mu-lu sir-er-ra=bēl širḫi u biḫīti*.

⁹ Probably for *im-ta-ni-è-a=ušēšî-šunuti*

¹⁰ *mar-maġ=tublu?* Cf. *è-e šid-lal=tublu* SBH 92b 24 and *maġ=tublu* II R. a 49. *tublu* designates some part of the temple here.

¹¹ ZIMMERN's text has *DI*.

COL. III

(About twenty-two lines broken from the top.)

- (23) 6. ^d*am-an-ki am urú-ši-ib-ba-ge* 6. The divine wild bull of heaven and earth, wild bull of the holy city.¹
- (24) 7. *ama é-maġ² ^ddam-gal-nun-na-ge* 7. Mother³ of the house of the famous one, goddess, great spouse⁴ of the prince.
- (25) 8. ^d*asar-lù-dug ù-mu-un tin-tir-(ki)-ge* 8. Asarludug, lord of Babylon.
- (26) 9. *mu-ud-na-ni ^dpà-nun-na-ki-ge⁵* 9. His spouse, Panunnakige.
- (27) 10. *sukkal⁶-ġid mu-dug-ga-sà-[a]* 10. The faithful messenger, he named with a good name.
- (28) 11. *sukkal-ġid ù-mu-un [.]* 11. The faithful messenger.
- (29) 12. *dumu⁸-sag ^d[uraš-a é-ġi-a-ni]* 12. The first born daughter of Urašā, his *bride*.
- (30) 13. *ù-[mu-un mu-du-ru sġg-šu-dú]* 13. The lord of the wand, adorned with splendor.⁹

Here followed at least ten lines to the end of the column which can be supplied from SBP. 154, 34 ff.

¹ Cf. SBP. 154, 26.

² Var. SBP. 154, 27 *éš-maġ*; see also 106, 7 and IV R. 21* No. 2 Rev. 13. On the other hand 112, 26 has *ama dumu-maġ*, "Mother of the famous son," *i. e.*, Marduk. *éš-maġ* and *é-maġ* = *biš šêri*, probably a technical name. For the *é-maġ* of E-ninnū at Lagash, see SAK. 68 V 51 (and 88 l), IV 1, built by the canal. *biš šêri* probably means the building constructed near a river where the priests performed the rituals of the water-cult of Eridu, see BL. 115 n. 1. *maġ* should not render *šêru*, "field, highland," but *šġru*, "lofty." The Sumerian has no reference to "field" but designates this building as the "house of the famous one," *i. e.*, house of Marduk god of the water cult.

³ "Mother" is probably used in a pregnant sense, "she who bore the god of the house of the water cult."

⁴ Read *dam* with all variants; ZIMMERN has *nin*.

⁵ For *pà-nun-an-ki-ge*, which is obviously the original of the meaningless *PAP-nun-an-ki*, *PAP-nun-na-ki*. The text of SBH. 85, 29 has *sukkal* which should be corrected to *nun*. The name seems to mean "Canal of the prince (Ea) of heaven and earth."

⁶ SBH. 85, 30 has the sign *MAL*, or *E*, but *sukkal* alone is correct. Cf. SBH. 134, 23.

⁷ Here followed some unknown title of Nebo not found in other liturgies.

⁸ Probable reading for an unintelligible sign. Cf. SBP. 154, 31; BL. No. 56 Rev. 28 etc.

⁹ For this title of Nusku, see BL. No. 101, 1 = SBP. 154, 33.

REVERSE I

(About twenty lines broken away.)

1. <i>gi</i>	2. <i>pa-te-si-ge(?)</i>
3. <i>ur-sag ligir?</i>	4. <i>ù-mu-un-si</i> ¹ [<i>mu-ul-lil-lá</i>] <i>ligir ni</i>
5. <i>ur-sag-gal(?)</i> [<i>durašā-ra</i> ?] ³	6. <i>zu(?)</i> - <i>ri-kur-ra</i> ²
7. <i>d</i> <i>amurrū</i> [<i>mu-lu ġar-sag-gà-ge?</i>]	8. <i>šu(?)</i>
9-15 no traces.	
16. <i>nin</i> ⁴	17. <i>ama-gal</i> <i>ga</i> -[<i>ša-an</i>]
18. <i>urú-mu-a</i>	19. <i>nibru</i> -(<i>ki</i>).....
20. ⁵ ⁶

REVERSE II

(16) 1. <i>mu é-dū-a mu-mu pad-dé</i> <i>mu-mu nu-pad-dé</i>	1. The name of the builded temple by my name is named, which by my name was not called.
(17) 2. <i>mu urú-dū-a mu-mu pad-dé</i> <i>mu-mu nu-pad-dé</i>	2. The name of the builded city by my name is called, which by my name was not called.
(18) 3. <i>kur in-ġaz-e kur in-ġa-sġg</i> <i>mu-mu ni-pad-dé</i>	3. "The strange land he smites, the strange land he humili- ated," shall my name be called.
(19) 4. <i>kur ur-ba um-mi-in-ġul uġ-</i> <i>ġa mu-mu ni-pad-dé</i>	4. "The strange land altogether he terrified," shall my name be called.

¹ Cf. SBP. 150, below, note 5 l. 12 = KL. 11 Rev. II 11, and BL. 22, 5, title of Ninurašā.² Title of Ramman? Cf., however, SBH. 56, 2 for *zu-ri*(!)³ Cf. BL. No. 56 r. 20. Read *umun* after *gal*?⁴ KL., 16 l. 1.⁵ Restore, 20. *s[ub še-ib é-kur-ra ki-dé-en-ġi-ġi]*21. [*ki-šu-bi-im balag ġù-de*]??⁶ Here ended this column.

- (20) 5. *kur-kur* *ṣar-ri-eš-e*¹ *mu-un-*
*gab-gab*² *mu-mu ni-pad-*
dē
- (21) 6. *ki-bal* *ṣar-ri-eš-e*¹ *mu-un-*
*gāl-gāl*³ *mu-mu ni- pad-*
dē
- (22) 7. *a-(gi-a)-mu(?)*-*a um-mi-*
in-sur mu-mu ni-pad- dē
- (23) 8. *ṣag gi-ū gi-ū*⁴ *ša-ab túg-e*
*túg-e*⁵
- (24) 9. *ṣag an-[na]*⁶ *gi-ū gi-ū*
- (25) 10. *ṣag* ^d*mu-ul-lil-lá gi-ū gi-ū*
- (26) 11. [*ṣag ur-sag-gal*] *gi-ū gi-ū*
- (27) 12. [*ṣag gi-ū*] *gi- [ū]*
- (28) 13. [*ṣag gi-ū gi-ū*]
- (29) 14. *ša-ab šu-mu-un-túg-[mal]*
*im*⁸ *ra- du'-[a]*⁹
- (30) 15. [*uru-]**zu* ^d*babbar-gim ṣa-e-ta*
*[è-bar-ra]*¹⁰
- (31) 16. *nippur-(ki)* ^d*babbar-gim ṣa-*
e-[ta è-bar- ra]
5. "The lands in anger he devastated," my name shall be called.
6. "The hostile land in anger he destroyed," shall my name be called.
7. "With . . . waters he *makes clean*," shall my name be called.
8. Oh heart, be reconciled, be reconciled, oh heart, repose, repose.
9. Oh heart of Anu, be reconciled, be reconciled.
10. Oh heart of Enlil, be reconciled, be reconciled.
11. Oh heart of the great hero,⁷ be reconciled, be reconciled.
12. Oh heart of . . . be reconciled, etc.
13. Oh heart of . . . be reconciled, etc.
14. To cause the heart to repose, let us speak unto thee.
15. Unto thy city like the sun hasten gloriously.
16. Unto Nippur like the sun hasten gloriously.

¹ Sic!² *gab-gab* = *gab-gab* = *kummuru*.³ On this root see *Sum. Gr.* 214.⁴ Cf. IV R. 21**b* 30 and *Sum. Gr.* §216.⁵ Cf. *ibid.* 32. Var. KL. 84 *ša-ab gi-ū*, etc.⁶ Cf. BL. 49, 4 and MEEK, No. 32, 4. Var. KL. 84, 1 has *ṣag* ^d*gu-la*, a title of Anu.⁷ I. e., Ninurašā. Cf. BL. 49, 13.⁸ Sic! not NE.⁹ Cf. SBP. 90, 14.¹⁰ The remaining lines are completed by KL. No. 16 left column. Here begins a variant in SBH. 70, 26. For *ṣa-e-ta* this text has *ṣi-ṣi-ta*. *ṣa-e* = *ṣö* or *ṣē* is for *ṣal* > *ṣā* > *ṣē*; for the tendency of open *ā* to become *ē*, cf. *a-sú* > *e-su* > *e-zu*, CT. 25, 20, 18; *é* = *mú*, "water," for *ā*, in KL. 2 I 10, *é urú*, "waters of the city," for which SCHEIL, *Tammuz* has *a-urú*. *é nu-me-a*, "waters were not," KL. 44 r. 5, cf. BL. 207, III 2 and p. 110 note. For *è-bar-ra*, SBH. has *è-ba-ra* = *ár-ḥa*, energetic imperative, "hasten." *ṣa-e-ta*, *ṣi-ṣi-ta* = *ina upē*. For *upú*, cf. KING, *Magic* 20, 12 and SBH. 128, r. 37.

- | | |
|--|---|
| (32) 17. <i>é-kur</i> ^d <i>babbar-gim</i> <i>za-[e-ta è-bar-ra]</i> | 17. Unto Ekur like the sun hasten gloriously. |
| (33) 18. <i>ken-úr</i> ^d <i>babbar-gim</i> [<i>za-e-ta è-bar-ra</i>] | 18. Unto Kenur like the sun hasten gloriously. |
| (34) 19. <i>zimbir-(ki)</i> ^d <i>babbar-gim</i> <i>za-[e-ta è-bar-ra]</i> | 19. Unto Sippar like the sun hasten gloriously. |

REVERSE III

- | | |
|--|---|
| 1. [<i>é-bàr-ra</i> ^d <i>babbar-gim</i> <i>za-e-ta è-bar-ra</i>] | 1. Unto Ebarra like the sun hasten gloriously. |
| 2. [<i>urú</i> ^d <i>anunitum-ma</i> ^d <i>babbar-gim</i> <i>za-e-ta è-bar-ra</i>] | 2. Unto the city of Anunit like the sun hasten gloriously. |
| 3. [<i>é-ul-maš</i> ^d <i>babbar-gim</i> <i>za-e-ta è-bar-ra</i>] | 3. Unto Ulmas like the sun hasten gloriously |
| 4. [<i>tin-tir-(ki)</i> ^d <i>babbar-gim</i> <i>za-e-[ta [è-]bar-ra</i> ¹ | 4. Unto Babylon like the sun hasten gloriously. |
| 5. [<i>é-sag-il-la</i>] ^d <i>babbar-gim</i> <i>za-e-[ta è-bar-ra]</i> | 5. Unto Esagilla like the sun hasten gloriously. |
| 6. [<i>nippur-ki urú</i>]- <i>zu² urú-zu</i> <i>gé-dū-e</i> | 6. [Thy city Nippur] be built. |
| 7. [<i>é-kur é-zu nippur-(ki)</i> <i>gé-dū-e</i> | 7. [Thy temple Ekur] in Nippur be built. |
| 8. [<i>ken-úr é-nam-ti-la</i>] <i>gé-dū-e</i> | 8. [Kenur and Enamtila] be built. |
| 9. <i>zimbir-ki</i> <i>gé-dū-e</i> [<i>é-bàr-ra</i>] <i>gé-dū-e</i> | 9. Sippar be built, Ebarra be built. |
| 10. <i>é-sá-kud-kalam-ma</i> <i>gé-dū-e</i> [...] <i>gé-dū-e</i> | 10. Esakudkalam-ma be built, . . . be built. |
| 11. <i>tin-tir-(ki)</i> <i>gé-dū-e</i> <i>sag-ila</i> <i>gé-dū-e</i> | 11. Babylon be built, Sagilla be built. |
| 12. <i>é-zi-da³</i> <i>gé-dū-e</i> <i>kiš-(ki)</i> <i>gé-dū-e</i> | 12. Ezida be built, Kish be built. |
| 13. <i>é-kišib-ba</i> <i>gé-dū-e</i> <i>é-me-te-ur-sag</i> <i>gé-dū-e</i> | 13. Ekišibba be built, Emeteursag be built. ⁴ |
| 14. <i>gar-sag-kalam-ma</i> <i>gé-dū-e</i> <i>é-tūr-kalam-ma</i> <i>gé-dū-e</i> | 14. Harsagkalamma be built, Etur-kalamma be built. ⁵ |

¹ First line on KL. 12 Rev. III.² So ZIMMERN's text. Not *ki*. Cf. SBH. 70, 21.³ Although Barsippa is not mentioned yet Ezida probably refers to the temple of Nebo there and not to the Nebo chapel in Esagilla.⁴ Temples in Kish, cf. BL. 51, 41 f. See VAB. IV 185 n. 2, where evidence warrants the conclusion that Ekišib was the chapel of Emetenursag.⁵ Probably both temples in quarters of Erech, cf. BL. 93, 7 f.; 78, 31 f. According to KL. 199 r. 1 35 Harsagkalamma is also the name of a temple in Kish.

- | | |
|---|--|
| 15. <i>gú-dū-a-ki ġe-dū-e mes-lam ġe-dū-e</i> | 15. Cutha be built, Meslam be built. |
| 16. <i>dil-bad-(ki) [ġe-dū-e]é-i-bé-an-na ġe-dū-e¹</i> | 16. Dilbat be built, E-ibe-Anu be built. |
| 17. [<i>šag-iṣi-túm ġe-ra-ab-bi</i>] | 17. [May one utter petition unto thee.] ² |
| 18. [<i>dib-bi-iṣi-túm ġe-ra-ab-bi</i>] | 18. [May one utter <i>intercession</i> unto thee.] |
| 19. [<i>šag-ġi-ū šag túg-mal-ū</i>] | 19. [Oh heart be reconciled, oh heart repose.] |
| 20. | |

SBH. No. 39.

SERIES, "LIKE THE SUN HASTEN"

This tablet belongs to the Neo-Babylonian redaction of the series *abbar-gim-è-ta* and is probably the fifth or next to the last tablet. A Neo-Babylonian tablet of the same series is SBH. No. 33, duplicate of IV R. 11 an Assyrian copy, possibly tablet 2. This tablet (2?) has been edited in SBP. 238-47. Col. I of tablet 2(?) has been copied into Obv. II of the ancient allied Enlil series *abbar-ri abbari-gim teg-ga-bi ṣal*, which see, for a new edition of SBP. 238-43. I venture to designate BL. 73,³ an Assyrian copy, as the sixth or last tablet. This text contains the *eršemma* or recessional which ended a long Enlil liturgy. The colophon which gave the name of the series is destroyed, but if our conjectures be correct BL. 73 Rev. at the end should be restored *er-šem-ma abbar-gim è-ta ša ilu Enlil*.⁴ On these hypotheses we have the greater

¹ Cf. BL. 51, 44.

² The restorations at the end of this column are conjectured. Cf. BL. No. 73, 45 ff.

³ MEEK, No. 32, is an Assyrian duplicate.

⁴ Cf. SBH. 99, 75.

portions of three large tablets of this well-known Enlil liturgy. The only other Enlil series whose contents are more completely known is the *am-e bàr-an-na-ra* series, SBP. 96-129.

OBVERSE?

(About twenty-five lines broken away at the top.)

- | | |
|--|--|
| 1. <i>i-dé-ṣu [ū-di-ṣu nu- kuš-ù]</i> | 1. Thy seeing eyes weary not. ² |
| 2. <i>tiḡ-ṣu ki-ma-al-[la nu-gí- gí]³</i> | 2. When thy neck is set it turns not back. |
| 3. <i>šag-ṣu bal-bal li-šú ni⁴-kuš-ù</i> | 3. How long until thine estranged heart weary not? |
| 4. <i>dam bé-ib-tāḡ ki-kúr-ra bé-in-šub</i> | 4. The wife he rescued and settled in a strange place. |
| 5. <i>aš-ša-ta ú-še-zib-ma a-šar ša-nim-ma id-di</i> | |
| 6. <i>dumu bé-ib-tāḡ nim-nim-ma bé-in-šub</i> | 6. The son he rescued and settled in a place not his own. |
| 7. <i>ma-ra ú-še-zib-ma ina la áš-ra-[ti]-šù(?) id-di⁴</i> | |
| 8. <i>mu-un-ga ma-al-la kúr-ri ba-an-ṣi-em⁵</i> | 8. The accumulated property thou hast given to the stranger. |
| 9. <i>ma-ak-ku-ri šak-na ana nak-ri ta-ad-din</i> | |
| 10. <i>giš-sa-a ma-al-la kúr-ri⁶ [šu-kut-ta ša-kin-ta ana nakri taddin]</i> | 10. The hoarded treasures thou hast given to the stranger. |
| 11. <i>giš-gu-ṣa-aṣag-ga-bi kúr-ri ba-an-da-tuš</i> | 11. In its holy throne the stranger sits. |

¹ Here preceded a litany like SBP. 136, 12-19.

² Cf. SBP. 136, 20.

³ REISNER gives traces of two signs which do not resemble *gí*. Cf. SBP. 138, 21.

⁴ So IV R. 28* a 37 = SBH. 82, 4. But SBH. 131, 48 *nu-kuš-ù*. *ni* is here a variant of *nu* and may perhaps have the value *li*; *li*, *la* frequently occurs as phonetic variants of *nu*.

⁵ So MESSERSCHMIDT-UNGNAD in MEISSNER, SAI. 6800. Literally, "in the highlands."

⁶ Cf. BL. XVI 25.

⁶ Cf. *ibid.* 27.

12. ina ku-us-si-ša¹ el-li nak-ri it-
ta-ša-ab
13. *mu-nad-bi*² *aṣag-ga-bi kúr-ri ba-*
an-da-nad
14. ina ir-ši-šu el-li-tu ša-nu-um-
ma i-ni-il
15. *é-ṣu mu-lu-kúr-ra a-gim mu-un-*
na-ṣi-em
16. bit-ka ana nak-ri ki-i ta-ad-
din
17. *uru-ṣu mu-lu-kúr-ra a-gim*
18. *šag-ṣu ḡe-en-lúg-mal bar-ṣu ḡe-*
en-šed- dé
19. ^d*mu-[ul-] lil-lá-[ge?]* *šag-ṣu*
20. [^d*kur-gal am-*]*nad*³ *šag-ṣu*
21. [*nippur-ki*] *urú-ṣu ḡe-dū-e*
22. [*nippur-ki*] *âla-ka li-in-ni-*
pu-uš-ma
23. [*é-kur*] *é-ṣu ḡe-dū- e*
24. [*ken-úr é-nam-ti-la éš*] *nippur-ra*⁴
ḡe
25. [*é-te-me-an-ki éš*] *é-dár-an-na ḡe-*
dū
26. *urú-ṣu babbar-gim ṣi-ṣi-ta è-ba-*
ra
13. On its holy couch the stranger
lies.
15. Thy temple unto the stranger
thou hast given.
17. Thy city unto the stranger thou
hast given.
18. May thy heart repose, thy soul
be at peace.
19. Oh Enlil may thy heart repose.
20. [God of the great mountain,
crouching wild-bull], may thy
heart repose.
21. Nippur thy city be rebuilt.
23. Ekur thy temple be rebuilt.
24. Kenur and Enamtila the
abode(s) of Nippur be rebuilt.
25. Etemeanki and the abode Edar-
anna be rebuilt.
26. Unto thy city like the sun
hasten in splendor.

¹ Sic! but l. 14 *ina ir-ši-šu*, where the masc. *šu* is employed. The pronouns can hardly refer to *šukuttu* for no evidence supports a meaning "chapel, shrine" for *šukuttu*, although it has the meaning "treasure house," BL. 47, 18. Cf. SBH. 84, 9 where it is a synonym of *makkuru*. *ša* and *šu* cannot both be employed of the same antecedent unless one or the other is an error. I regard *bîtu*, "temple" (always masc.) as the antecedent and *ša* as an error.

² Sic! an error. Strike *bî*.

³ Restoration uncertain. Cf. SBP. 276, 9.

⁴ Here the scribe has written, 6 *mu-meš gū-ud-meš*, "Six lines are omitted." These six lines are:

- (1) *ṣimbir-(ki) ḡe-dū-e*, "Sippar be rebuilt."
 (2) *é-bār-ra é-sá-kud-kalama ḡe*, "Ebarra and Esakudkalama, etc."
 (3) *tin-tir-ki ḡe*. "Babylon, etc."
 (4) *é-sag-il-la é-tūr-kalama ḡe*, "Esagilla and Eturkalama, etc."
 (5) *bad-si-ab-ba-(ki) ḡe*. "Barsippa, etc."
 (6) *é-ṣi-da éš é-maḡ-ti-la ḡe*, "Ezida and the shrine Emahtila, etc."

See for these lines SBP. 238, 6-11.

- | | |
|--|-----------------------------------|
| 27. ana âli-ka ki-ma ^{ilu} šamši ina | |
| u-pi-e ar-ḥa | |
| 28. nippur-ki urú- ^d ḫabbar-gim ḫi ¹ | 28. Unto Nippur thy city like the |
| | sun in splendor hasten. |
| 29. é-dár-[an-na ^d ḫabbar-gim ḫi] | 29. Unto Edaranna like the sun in |
| | splendor hasten. |
| 30. | 30. ² |
| | |

REVERSE(?)

(Eight or ten lines missing.)³

- | | |
|--|--|
| | |
| 1.é..... | 1. the temple.... |
| 2. [elim-ma?] umun kur-kur-[ra-ge] | 2. <i>Ob exalted one</i> , lord of lands. |
| 3. [....-]ra umun ^d mu-ul- il-lá | 3. lord Enlil. |
| 4. elim-ma ur-sag ^d asar-lù-dug | 4. <i>Ob exalted one</i> , heroic Asar-ludug. |
| 5. ur-sag-gal umun ^d en-bi-lu-lu | 5. <i>Mighty hero</i> , lord Enbilulu. |
| 6. sib [ḫi-da?] sib sag-gíg- ga | 6. <i>Faithful</i> shepherd, shepherd of the dark-headed peoples. ⁴ |
| 7. mu-lu sag-ḫu-a túg ba-tul-la ⁵ | 7. Thou who hast covered thy head with a garment. |
| 8. tig-ḫu ùr-ra ba-e-ni-mar-ra | 8. Thy neck thou hast placed in thy bosom. |
| 9. šag-ḫu gi-pisan-gim ām-ma ba-šù-a | 9. Thy heart like a reed water bucket thou hast covered. |
| 10. e-lum mu-uš-pitug-ḫu ùr-ra mi-ni-ib-us-sa ⁶ | 10. Exalted one thou hast put thine ears in thy bosom. |
| 11. [dúg-ga-ḫu a-ba mu-]un-kúr-ri dé | 11. Thy command who can alter? |
| 12. ki-bit-ka man-nu u-nak-kar | |
| 13. taḡ-a-ḫu a-ba mu-un-dib-bi-dé | 13. Thy help who can surpass? |

¹ Here again six lines with the six titles in note 2 and the refrain ^dḫabbar-gim ḫi-ḫi-ta è-ba-ra after each have been omitted.

² The melody continued here for about ten Sumerian lines to the end of the tablet. These two motifs, ḡe-dū-e and ^dḫabbar-gim ḫi-ḫi-ta (or ḫa-e-ta) è-ba-ra, characterize the last melody of the classical series Ni. 4591 + KL. 12, but occur there in the order ^dḫabbar-gim, etc., and ḡe-dū-e.

³ Here began a melody whose motif is lost.

⁴ SBP. 124, 5; 120, 7, etc.

⁵ Var. SBH. 131, 50 bi-tul-la.

⁶ Var. SBH. 131, 53 has a rendering suited to the Semitic idiom, "Exalted, thou who hast put thy fingers in thine ears."

- | | |
|---|---|
| 14. a-šap-ka man-nu it-ti-ku | |
| 15. i-dé il-la- <i>zu</i> a-ba ba-ra-è | 15. From thy vision who escapes? ¹ |
| 16. dug-bad-du- <i>zu</i> a-ba ba-ra-šub-bu | 16. From thy stride who shall flee? |
| 17. kur igi-nim-ta mu-un- <i>zu</i> maġ-ám | 17. In the upper land thy name is famous. |
| 18. ina ma-a-tu e-li-tu šum-ka ši-
ri | |
| 19. kur-igi-sig-ga-ta mu-un- <i>zu</i> maġ-
ám | 19. In the lower land thy name is famous. |
| 20. ina ma-a-tu šap-li-tu šum-ka
ši-ri | |
| 21. an-na maġ-mèn ki-a maġ-mèn | 21. In heaven thou art mighty; in earth thou art mighty. |
| 22. ina ša-me-e ši-ra-ta ina irši-
tim ši-ra-ta | |
| 23. an-na maġ-mèn mu-un- <i>zu</i> maġ-
ám | 23. In heaven thou art mighty and thy name is famous. |
| 24. ina šami-e ši-ra-ta šum-ka ši-
ri | |
| 25. mu-un- <i>zu</i> maġ-ám <i>za-e dingir</i>
maġ-ám | 25. Thy name is famous; thou art a mighty god. |
| 26. šum-ka ši-rum at-tu i-lum ši-
rum | |
| 27. <i>za-e dingir</i> maġ-ám dam- <i>zu</i> nin-
maġ-ám ² | 27. Thou art a mighty god and thy consort is a mighty queen. ³ |
| 28. ditto aš-šat-ka be-lit ilani | |
| 29. dam-[<i>zu</i> ^d a-]ru-ru ⁴ SAL+KU
^d mu-ul-lil- lá | 29. Thy consort is Aruru, sister of Enlil. |
| 30. [aš-šat-ka ^{ilat} a-ru-ru ⁵] a-ḫat | 30. |
| 31. ^d mu-ul-lil-lá | 31. of Enlil |
| | |

(About twenty-four lines broken away.)

¹ Cf. SBP. 8 n. 2.

² Cf. SBP. 276 Rev. 1, *ga-ša-an nu-um-ti-l dam-*zu* ga-ša-an ab-da*, "A queen there is not, thy consort as queen rules."

³ Semitic version, "Thy consort is the goddess 'Mistress of the gods'."

⁴ Aruru, title of Nintud, is a type of the mother goddess and usually kept distinct from all married types. She and Enlil were originally sister and brother, like Innini and Tammuz. Enlil developed into a local *bēl* of Nippur and his consort, originally his sister Aruru, was given the name Ninlil. In МЕЕК, 11, 13 = BL. No. 88, 3 + No. 34, 2 = CRAIG, RT. 19, 6, Aruru is a title of Ninlil and also sister of Enlil, where the ancient prehistoric relation survives as here.

⁵ Indicated by "ditto."

FRAGMENT OF A TITULAR LITANY

This fragment, which consists of the lower half of a single column tablet, contains only interesting titles of various gods, followed by a refrain which began with *ab*. Liturgies of this kind recur frequently. For example, tablet five of a series edited in SBP. 130-175 began as follows:

ša-ab ù-mu-un túg-e-en-ne ul-li-eš
ša-ab túg-mal bar túg-mal-da lāb-¹bé-en
me-en-ne ša-ab ù-mu-un mu-un-túg-e-en-ne ul-li-eš
ša-ab an-na šag ^dasar-lù-dug mu-un.

“The heart of the lord let us pacify with gladness.
 To pacify the heart, to pacify the soul let us go.
 We the heart of the lord will pacify with gladness.
 The heart of Anu, the heart of Marduk we will pacify.”²

Note that the prefix *mu-un* in line 4 indicates that we restore *mu-un-túg-e-en-ne*. This liturgy then continues for more than one hundred lines, with the same refrain, *mu-un*, etc., being repeated after a name and title of some god precisely as *ab* is repeated after names and titles of gods. The fragment is a partial variant of the fifth tablet of the series *muten-nu-nunuṣ gim*, edited in SBP. 130-179. Obverse 1 is parallel to SBP. 156, 51 and the last line on the reverse is parallel to SBP. 162, 27. A considerable number of divine names in the fifth tablet of the above series do not appear here. This is due to the fact that the Nippur text is more than 1500 years older than the Neo-Babylonian redaction in the *muten-nu* series. Lines 4-13 of ZIMMERN, *Kultlieder* 8 IV are closely

¹ The sign *DU*+*DU*, *laḡ*, *lag* (= *alāku*) when followed by *NE* should probably be read *lab-be*.

² See for these restorations *Babyloniaca* III 249.

parallel to Rev. 6-13, but KL. 8 IV 10 does not appear here and the order of the divine names is slightly different. KL. 11 Rev. III 1=Obv. 2 and forms a close parallel for several lines.

This text will prove to be of surpassing interest for its phonetic spellings of hitherto obscure ideograms and will settle also the meanings and connections of several divine names.

OBVERSE

- | | |
|---|--|
| 1. <i>ga-ša-an i-ri-ga-al¹ a-ma ku-ul-la-ba ab</i> | 1. Oh queen of the "great city," mother of Kullab, <i>ab²</i> |
| 2. <i>en-a-nu-un³ dūr-ur-ku⁴ imin ab</i> | 2. Enanun that harnesses the seven dogs, <i>ab</i> |
| 3. <i>ma-sū in-da-ag⁵ ra mu-ū-ri-na⁶ ab</i> | 3. Chieftain Indag, the <i>urinu</i> -spear, <i>ab</i> |

¹ Note I. 6 and Var. *AB-gal*, SBP. 156, 51.

² The rendering of this phrase offers difficulty due to the preceding lacuna which obscures the connection. *ab* at the end of these lines represents some verbal phrase which began with *ab* in a preceding line. It is no longer possible to restore this refrain.

³ Var. of *en-á-nun*, a title common to Innini and Gula of Isin. The theological list of gods, CT. 25, 2, 33 places this title in the Gula section with her husband Pabilsag who below Rev. 5 becomes her son; thus Enanun (Gula) and Pabilsag are types of Innini and Tammuz. According to CT. 25, 2, 33 *en-á-nun* is *um-mi ri-mi ilat¹Gula*, "Mother-womb, Gula," a title emphasizing the mother goddess as patroness of childbirth, see *Tammuz and Ishtar* 60. Also *en-á-nun ama gū-an-ni-si-ge* refers to Gula in SBH. 93, 8=MYHRMAN, BP. I 5 Rev. 7. In SBH. 86, 52=91, 21 *en-á-nun* is a title of Innini and *ama gū-an-ni-si-ge* is rendered, *um-mi iš-ta-[ra šarrat ša-su-u]*, "The mother Ishtar, queen of lamentation," restored from K. 4349 D² 8 in CT. 24, 21, a variant of CT. 25, 2, 33. K. 4349 D² recognizes both aspects of Enanun, *i. e.*, *ištara šarrat šasū* (=Innini as weeping mother) and *ummi rimi ša ilat¹Gula*, "Mother-womb, this is Gula." For *en-á-nun ama gū-an-ni-si* as title of Innini see also, ZIMMERN, KL. 11 Rev. III 1. *gū-an-ni-si* is perhaps, despite the Semitic translation above, to be regarded with RADAU, BE. 30, 14 as a variant of *gū-á-nu-sá=gū-á-nu(n)-gi-a* (by palatalization, see *Sum. Gr.* §40(b))=*šarradat ša la immaḥḥar*, see SBP. 158, 58; 82, 52; 86, 28 and *kū-a-nu-si*, KL. 11 Rev. III 7. Hence *En-á-nu(n)=En-á-nu-gi-a*, "the queen (sic!) unopposable." In this aspect she is identified with the queen of Hades, Allatu and Nergal lord of the lower world, see RADAU, *ibid.*, who adduces *gū-a-nu-si=ilat¹Allatum*, CT. 25, 4, 25.

⁴ My rendering depends upon the passage VAB. IV 274 III 14, *ša šandati sibitti labbu*, "[Ištar] who harnesses the seven lions."

⁵ Var. of *iluEndagga*, husband of Gula, CT. 25, 2, 32 (=K. 4349 D² 7).

⁶ *mu* < *giš* as in *mu-uri=urinu*, M⁸, 82-5-22, 574, 8. For *giš-uri*, a spear with handle, see RA. V 130. Uncertain.

- | | |
|--|---|
| <p>4. <i>ni-mi-ir</i>¹ <i>sa-ga</i> <i>ga-an-du-ur sa-mal</i><i>ta-ri-ba</i><i>[ab]</i></p> <p>5. <i>ga-ša-an mu-ga</i>² <i>bu-lu-uk-ku</i>³ <i>zi-ma</i><i>mi-ri-zi ga-al-la</i> <i>[biab]</i></p> <p>6. <i>ù-mu-un i-ri-ga-al gu-si-sa</i>⁴<i>[ab]</i></p> <p>7. <i>ir-ra-ga-al gu-si-sa</i>⁴<i>[ab]</i></p> <p>8. <i>ni-in-ni-im-ma gu ma-nu-un</i><i>[ab]</i></p> <p>9. <i>e-zi-na</i>⁵ <i>dūr-ru-si-ga</i>⁷ <i>dūr-ru ša-ri-ba</i> <i>[ab]</i></p> | <p>4. Potentate who the head.<i>[ab]</i></p> <p>5. Oh queen.sovereign.thy foot is placed, <i>[ab]</i></p> <p>6. Oh lord of the vast abode, the impetuous ox, <i>[ab]</i></p> <p>7. Great (G)irra, the impetuous ox, <i>[ab]</i></p> <p>8. [Lord] of whatsoever has a name, ox who is unopposed, <i>[ab]</i></p> <p>9. Ezina, that sprinkles libations, that.libations, <i>ab</i>.</p> |
|--|---|

¹ *ni-mi-ir* = *nimgir* > *ni-gir* > *li-gir* = *nagiru*, potentate, *šusapinnu*, bridegroom, see *Sum. Gr.* 231 and *RA.* 10, 72, 26 *MIR-SI* (*li-gir*) = *šusapinnu*. The feminine *nagiratu* has not been found.

² For *gišgal*??

³ *bulug*, literally, crab, and originally an astral title of Innini, has followed the analogy of *ušumgal*, python, and obtained the meaning, potentate, ruler. This passage yields the earliest known occurrence of the word *bulug* which is earlier than the sign *BULUG*, see *Tammuz and Ishtar*, 160.

⁴ Var. of *gú-si-sá*, title of Nergal, *SBP.* 82, 43; *alpu muštešširu*. *SBP.* 158, 58 has *gú-á-nu-sá* = *KL.* 11 *Rev.* III 7 *kú-a-nu-si* = *alpu la immahhar*, *SBP.* 86, 28. See note on Enanun I. 3. These lines correspond to *SBP.* 158, 57 f.

⁵ Var. *SBP.* 158, 61 *umun nam-ma-ge* = *KL.* 11 *Rev.* III 10, *ù-mu-un nig-nam-ma-ge* = *bêl mimma šumšu*; *ni-in-ni-im-ma* = *nignamma*, but the text omits *umun*. Our text also omits, after Irragal, his consort ^d*KAL-šág-ga sil dagal-la edin-na* = *ardatu damkatu ša su-li-e* [*rap-ši ša šêri*], "Pure maid that walks the wide street of inferno." It also omits ^d*nin-sig-ge* ^d*guškin-banda*, *SBP.* 158, 60 = *KL.* 11 III 9, a title of Nergal, or at any rate an under-world deity. ^d*nin-sig* = ^d*nin-sig*, II *R.* 59b 28 is rendered *bêlu nabnit bunnanê bêl mim* [*ma šumšu*], *CT.* 25, 49 *Rev.* 2, "Lord, creature of a bright form, lord of whatsoever has a name." Obviously *bêl mimma šumšu* translates the other title *nin-nam-mu*, II *R.* 59a 28 = *umun-nam-ma-ge*, etc. Another title of this same god is *šin-kûl-kûl* (so read for *šin-mu-mu*) II *R.* 59a 29 = *umun šin-kûl-kûl*, *SBP.* 158, 51 = *šin-kul-kul*, *CT.* 24, 23, 24 = (*mu*) *šen-kur-kur*, *KL.* 11 *Rev.* III 10. *šin* = *bunnanû*, cf. *CT.* 24, 41, 79 and *kul* > *kur* is probably for *gul*, "sculptured," hence "the sculptured form," the statue-like figure.

⁶ *e-zi-na* is one of the pronunciations of the name of the grain goddess *ŠE-TIR*, ordinarily pronounced *ašnan*; see 81-4-28, 9, *e-zi-nu* = ^d*ŠE-TIR*, *JRAS.* 1905, 829. In *CT.* 24, 23, 12 [^d*ŠE-TIR*] and ^d*e-zi-nu-û* are distinguished, hence *Ezinu* and *Ašnan* are different types of the grain goddess. This line is parallel to *SBP.* 158, 64 = *KL.* 11 *Rev.* III 11.

⁷ *durru siga* is a variant of *A-SUG*, i. e., *durusug* in *SBP.* 159, 64. *duru* = *A-raṭbu*, "watered," *Syl.* Berlin 3024 I 3 and *dūr* = *labāku*, "pour out," II *R.* 48e 30, hence *duru*, *dūr* has probably the meanings, flow, pour, and libation, hence "She that sprinkles the libation (of meal or grain)." The Var. *KL.* 11 *Rev.* III 11 has the more common *aṭag-sug*, a title of Nidaba the grain goddess, *CT.* 24, 9, 35 = 23, 17 and the same title also applies to the fire-god Gibil, the *šangammaḫu* of Enlil, *MEEK*, No. 24, 4; *CT.* 24, 10, 12; IV *R.* 28* b 12. *aṭag* probably means roasted cakes, here (*ellitu*) as in *PSBA.* 1909, 62, 15 and MYHRMAN, *BP.* I 14, 49, and is connected with the root *zağ*, roast, burn, *Sum. Gr.* 257; *aṭag-sug*, "He or she that sprinkles roasted grain."

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|---|---|
| 10. <i>ù-mu-un ma-da šu-du¹ a-ni[ab]</i> | 10. Lord of the earth, light of
heaven, <i>ab</i> |
| 11. <i>ù-mu-un a-zi² ù-mu-un e-[.
ab]</i> | 11. Lord, healer, lord [of the seizing
hand] |
| 12. <i>ù-mu-un mu-zi-da³ gu-ni. . [ab]</i> | 12. "Lord of the true tree," whose
neck. <i>ab</i> . |

<p>1. <i>e-ri-da</i>⁴ <i>gu i-nu</i> [.<i>ab</i>]</p> <p>2. <i>ga-ša-an ti-il-dib-ba me zi</i> . . [<i>ab</i>]</p> <p>3. <i>ga-ša-an su-bu-ra</i>⁵ <i>ba-an-su-ur</i>⁶- <i>a-na ab</i></p>	<p>1. Oh virile lord, ox.<i>ab</i></p> <p>2. Queen that gives life to the dying. . . [<i>ab</i>]</p> <p>3. Queen of the earth, heavenly table, <i>ab</i></p>
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² Var. *á-zu*; for Nergal as healer see BÖLLENRÜCHER, *Nergal*, No. 2, 2.

⁴ *e-ri-da*, a variant of *irreš*, SBP. 160, 8 and a title of Ninsubur, is probably an augmented form of *eri* to beget, virile; hence, mistress, lord. As title of Geštinanna, see BL. 16, 9 f.

²⁰ Literally, "table of heaven." Ninmarki, a related type of mother goddess in RADAU, *cel.* 3, 4, is called *giš-banšur gir-gi-ne=paššur=ubarti*, "table for the fugitive handmaid." *rru*, fugitive, Sum. *gir* in AJSL. 28, 232, 16 and *me-e gir-mèn=u-ba-ra-ku*, a fugitive am I, EK. 87, 9=SBP. 122, 33=BL. 94, 12. Hence *u-ba-ru*, foreign resident, contrasted with *mar* native citizen, Shurpu VIII 41. Note *ubartu*, the fem., rendered into Sum. by *gir-gi-ne*, *re gi-ne=gin*, *ardatu*, Var. *e-ne*, SBH. 101, 15.] A Kassite king calls himself the *paššur* "table of the people," RADAU, BE. 17 p. 47, 5. The figurative meaning of these passages apparently "One who supplies food." Our passage probably describes Gula as she that supplies food to mankind, a title entirely consonant with all the types of mother-goddesses. I take to be the ordinary theological addition *ana*, *anna*, "heavenly," see *Tammuḫ and ar*, 29 n. 1, 44, etc.

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| <p>4. <i>ga-ša-an i-si-na ma-šu-gi¹ ki-ga</i>
 <i>ab</i></p> <p>5. <i>du-mu-žu pa-bi-il-sa-ág² tu-ku-ul³</i>
 <i>nam-mu-žu⁴ ab</i></p> <p>6. <i>gu-nu-ra⁵ di-im-gu-ul ka-na-ām-</i>
 <i>mà ab</i></p> <p>7. <i>da-mu sa-ga⁷ me-ir-si ni-mi-in-</i>
 <i>di ab</i></p> | <p>4. Queen of Isin, sovereign of the earth, <i>ab</i></p> <p>5. Thy son Pabilsag, <i>the comforter of wisdom (love?), ab</i></p> <p>6. Gunura, <i>tarkul⁶</i> of the Land, <i>ab</i></p> <p>7. Pious Tammuz, who the floods causes to flow, <i>ab</i></p> |
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¹ *mašugi* = *māš-sag* = *ašaridu*, SAI. 1178, and probably identical with *māš-šug* = *massū*, leading-goat; hence, lord, chieftain. Shamash is *māš-sag kur-kur-ra* = *ašarid matāta*, "sovereign of the lands," MEEK, I, 21, and the same title of Shamash in *Bab.* III 78. Our passage refers to Gula as the earth-mother, the idea original with all the mother goddesses.

² This phrase yields the true reading of the name *PA-NE-SAG* who in III R. 66c 14 occurs between *Belit-šêri* (= Geštinanna, sister of Tammuz) *Gula* and *Gunura* (= Ninā sister of Ningirsu). This list of eleven gods, ll. 10–20, refers obviously to Innini and Tammuz or mother goddess and dying son under various types who were worshipped in the temple of Gula at Aššur. Gula in this list reverts to her ancient unmarried character and is identical with Innini, more especially with Innini as a healer. Again K. 4338 V 41 places *Pabilsag* between *Nintin-digga* (= Gula) and *Damu* (= Tammuz). An ancient Semitic poem, CT. XV 6–7 (see DHORME in RA. VII 18 ff. and HOLMA, OLZ. 1912, 442) describes the brother of Innini, here called Pabilsag (col. VI 8), whom Enlil and Ninlil begat in wedlock, but who is seized away from Innini. In astrology the constellation Pabilsag designates the Archer, hence the Sumerians regarded him as a hunter. In POEBEL, Creation II 17, *Pabilharsag* lord of Larak, is probably his most ancient name, hence by origin a mountain god, type of Tammuz, who became a local *ba'al* of Larak with his consort and sister or mother Innini, who here becomes a married type under the name Gula-Enanun, see above note on obverse 2. Larak was a part of the great city Isin whose gods *Nin-uraš* and *Gula* are married types of Tammuz and Innini. See further, RADAU, BE. 30 p. 14 n. 5. Our line is a variant of SBP. 160, 12 = ZIM. KL. 8 IV 4 and 11 Rev. III 22.

³ *KU* = *tukultu* has probably the value *tukul*. Compare the sign name of *KU*, *tukullum*, Syl. A. I 25 and Syl. C. 265. *tukul* is then a Semitic loan-word.

⁴ *nam-mužu* = *narāmu*(?) probably not *rēmu*, mercy. In any case the idea of love suits the character of Tammuz. *mu-lu-mu-žu* = *ra'imtu*, "[Ištar] the loving," or "the merciful"(?), in SBH. 106, 53, leaves us in doubt concerning the root, *rāmu* or *rēmu*. If this interpretation be correct *nam-mu-žu* contains the root *žu* with abstract prefix *giš* > *muš* > *mu* and the abstract prefix *nam*. *mulu mu-žu* really means *bêl* (or *bêlit*) *mûdûti*, "He of wisdom," and the rendering *ra'imtu* "she that loves" is secondary. For *giš-žu* = *mûdûtu*, wisdom, cf. *gal-mu-žu*, "Mighty in wisdom," Gud. Cyl. A. 12, 20. Another *giš-žu* = tablet, scroll, in colophons, see Del. H. W. 193b and Harp. Lett. 185, 11 and 14.

⁵ *gunura* is title of both Ninā and Gula as patroness of healing. Both in CT. 17, 33 Rev. 34 and SBP. 160, 13 she occurs with *Damu*, i. e., Tammuz as healer. See BL. 136.

⁶ Var. KL. 8 IV 5, *giš-mā-mug*.

⁷ Var. *šág-ga* = *damku*, SBP. 160, 14; KL. 8 IV 6.

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|---|---|
| <p>8. ù-mu-un ^dImmer am i-di-en¹ ab²</p> <p>9. ù-mu-un šì³ ka-na-ām-mà šì
kur-kur-ra?</p> <p>10. su-ud du-mu nu-un e-še-en-di-li⁴
aṣag-[ga ab]</p> <p>11. e-ṣi-ra na-ām-in-ge še-i-ti na-ām-
dib-dib-bi⁵</p> <p>12. su-mu-un-ga-an⁶ ṣig-gál⁷ igi-in-
ba-ar ú šì-im-dib-a ab</p> | <p>8. Lord, god of the storms, bull of
terror, ab</p> <p>9. Lord of the life of Sumer, of the
life of the lands. . . .</p> <p>10. Sud, daughter of the prince,
radiant ešendili, ab</p> <p>11.</p> <p>12. Gira, the god who gives heed
to the cattle, who causes
them to have grass, ab</p> |
|---|---|

¹ Var. ní-te-na, SBP. 160, 15. Note the variant ní-a-an-na, KL. 8 IV 7 and ní-dū-an-na, 11 Rev. III 29.

² The text has *ta*, which I have corrected, but see KL. 8 IV 8 ff. *ta* at end of the lines, depending on some other motif.

³ šì = ṣi = napištu. Cf. KL. 8 IV 8; 11 Rev. III 31; SBP. 160, 17.

⁴ KL. 8 IV 9, ^dsu-kur-ru dumu nun-a eš-šid-dil aṣag-ga-ta. SBP. 160, 18, ^dsú-ud-ām ama é-šáb-ba. SBP. 26, 7 = BL. 72, 3, ^dsu-kur-ru dumu-nun-abzu-ge. Hence *su-ud* and *sú-ud-ām* are titles of ^dšuruppak, the goddess of Shuruppak, a form of Gula, called *marat rubi apsi*, "daughter of the prince of the sea." This goddess is clearly a form of Gula (see SBP. 161 n. 12) and Šuruppak like Larak was probably a part of the great city Isin, modern Fara. But ^dšuruppak is given as a title of Ninlil in the great list, CT. 24, 5, 9 = 22, 109, where she is also called ^dsu-ud. Here we have a tendency to identify the mother goddess of Shuruppak with the married deity Ninlil of Nippur. As to the goddess *Sud*, *Sudam*, note that SBH. 134, 36 = SBP. 160, 18 renders ^dsú-ud-ām by "ditto," and *dumu nun-a* by [ma-rat ru-bi]-e, "daughter of the prince," i. e., daughter of Ea. The noun *sud* probably means "light," see above, note on Obv. 10 and *sú-da-ām*, a title of Aja, goddess of sunlight, and originally a type of the mother goddess Innini, later associated with Shamash of Agade, see *Tammuz and Ishtar* 96 f. *su-ud-da-ām* = *nûr šamê*, a title of Innini as Venus, SBH. 98, 1. ^dsu-ud-ām clearly refers to Aja *marat rubê*, in SBP. 158, 1 = SBH. 134 II 4 f. Note also that Shamash and Aja come under the Ea pantheon, SBP. 159 n. 12. Hence the goddess of Shuruppak was a type of mother goddess especially connected with sunlight. *ešendili* probably denotes a similar idea.

⁵ Var. KL. 8 IV 13 ^dKA-DI nam-en-me LI-ŠAR-te-me na-ām-dib-dib-ba-(ba sic!)-ta. Thus we have at last the reading of the ophidian god KA-DI of Dir, *ī-sīr* = *e-ṣi-ir*. *sīr* = *ṣir*, is probably the root *sīr*, "be long," hence serpent, rendered by *šīru* in Semitic. The Sumerian and Semitic words are not philologically connected. For KA-DI as a serpent god see *Tammuz and Ishtar*, p. 16 and 119 ff. The line corresponds to SBP. 162, 24.

⁶ A variant of *sumugan* < *sumuḡan* = ^{ilu}Girra, god of the cattle and son of Shamash, CT. 24, 32, 112; ASKT. 105 Rev. 10 ^dGira dumu ^dBabbar sab nig-nam-ma-ge, "Gira son of Shamash, shepherd of whatsoever exists." *sumu-gan* contains the root *gan* = *alādu*, "to beget," and is connected with *ša-gan* (= *mu'allidu*) also a title of Gira, BM. 38177 and *sakkan* (< *ša-gan*) a dialectic variant, 81-8-30, 25 Rev. 8. See also THUREAU-DANGIN, RA. 11, 104.

⁷ Since Gira is the god of cattle, *ṣig-gál* should be rendered by *bālu*, cattle, a passage which tends to show that II R. 24, 23 has no sign broken away before *ṣig-gál* = *ašû* (*bālum*), domestic animals. Also DELAPORTE, *Catalogue* No. 298, has a similar title of Gira, *ṣig-gál šár-šár-bi*, he who makes fat the cattle. [For *šár* = *duššû*, see Syl. C. 75 and IV R. 20, 26.] This line corresponds to KL. 8 IV 12, ^dgīr maš-anšu igi-bar [ú] na-ām-ma-túk-túk ta.

13. [en-gi]-im-du ab-si-im-ma¹ e-pa-
ri³ gi-ir⁴ [še-gu]-nu ma-a⁵ ab

13. Engidu,² who causes the canals
and water courses to lave the
corn; who causes the *gunū*-
grain to thrive.

7184

LITURGY OF THE CULT OF ISHME-DAGAN

This single column liturgical text of sixty-five lines belongs to the corpus of ritualistic hymns and prayers written for the cult of the deified Ishme-Dagan, fourth king of the dynasty of Isin, who enjoyed an unusually long reign of twenty years. Two other well-preserved liturgies of his cult have been found, Ni. 4563 published in this volume and one in the Berlin collection, published by ZIMMERN in his *Kultlieder* No. 200. The latter text, like Ni. 7184, is a single column tablet, but contains only the twelfth strophe or melody of a long liturgy. In our text and in KL. 200 the king is said to be the son of Enlil, but in Ni. 4563 the god Dagan is his father.

The present hymn clearly originated in the temple schools of Lagash, since that city and its temples figure chiefly in the local references. This explains also why the mother goddess Bau, divine patroness of Lagash, is praised as the divinity

¹ *abšim* > *abšin* > *abšenu*, "ear of corn."

² So also *dēn-gi-du*, KL. 8 IV 11, but SBP. 162, 27, *dēn-ki-im-du*. For the rise of a phonetic nasal, cf. *saglientar* = *saglitar* = *pākīdu*. This deity is the well-known *ilu* *Enkidu*, related to Gira, patron of cattle. A description of him is given in the first book of the Epic of Gilgamesh, Col. II 35-41 and in K. 10164, 1-6 (2 A. 25, 380) where he is called *lugal-e-pà ra-ab*[?], and cf. CT. 24, 28, 58 where both titles follow Tašmetum, hence related to the Nebo group. Since the theologians regard him as specially connected with canals the name probably means *bēlu ša iršitam udayhhadu*, "lord that makes the earth fruitful."

³ SBP. 162, 27 *umun-e-pà-a-ra*. *ra*, *ri* are employed here for the conjunction and.

⁴ *gir* = *tebû*, *šalû*, see *Sum. Gr.* 217 (*gir* 7). Note Var. KL. 8 IV 11, *ki-ab-sim-a e ʔi-ri*, where *pà*, *pà*, is omitted. For *ʔir* = "to wash, lave," cf. *gi-ir*, Var. of *sir* = *taḫānu*, "wash," SBH. 121, 11. *sag-sir-sir* (or *sar-sar*), glossed *ḫar-ḫar*(!) = *rummuku*, RA. 10, 77, 37. Voc. Berlin 2559 I 39 gives *gigri* (< *gir-gir*) = *ṭabû*. *ṭa-al* on the edge is unintelligible.

⁵ Var. KL. 8 IV 11 *mā-a*.

who cares for the deified ruler. The tablet was found at Nippur, a fact which reveals once more the practice of borrowing well-known and popular choral compositions from the various cults. Although the statue or image of the worshipped king is not mentioned, as in the case of a similar hymn to Idin-Dagan,¹ nevertheless lines 26–7 of the reverse make evident the situation. Our hymn was sung by the choir in the presence of a statue of Ishme-Dagan in a chapel at Lagash and later at Nippur.

OBVERSE

1. *nin ní-ila*.....
2. *lígir(?)^dba-ú gú-gal nin*.....
 ur-sag.....
3. *díngir sumugan me-máḡ-a šu-dú*
 *il-lu-* *-gal-lu*
4. *sù-un-sù-na sal-ḫid nin-gal*
 ^{d[3]}*šag-ta-de-aga*
5. *dumu-an-na tūr KA-pad-dé*
 bur....*šu-ni-si*
6. *nin-a-ḫu-gal sag-gig-ga lù-ti-li*
 lù ù-tud
7. *šu-ḡal geštín kaš-e še KU⁴kalama*
 lu-a.....
8. *šag-lal-tuk šilam-sud kalam-ma*
 nin-gar.....

¹ Published by RADAU, *Miscel.* No. 2; see *Sum. Gr.*, p. 196.

² Perhaps šeššig of *TUN* confused with šeššig of *UR*.

³ Perhaps *TUD* or *NIN*. This title of Bau is unknown to me.

⁴ For *zid*?

9. ^den-lil lugal kur-kur-ra-[ge]
 10. ^dnu-nam-nir en nam-tar-ri
11. éš nibru-(ki) dur-an-ki-a enim-
 gal-bi be-in-[dúg]
12. é-kur zagin-na mi-ni-im-maḡ-en
 igi la.
13. sa-ku-kalig-ga ^dnu-nam-nir-ra-
 [ge me-en]
14. an-gub-ba² é-kur-ra ka-pad -sum-
 mu gū.
15. ^den-lil-lá é-am a-maḡ-a-ni me-en
 a-gub-ba-ni⁴ [me-en]
16. sù-na šita-ba ki-lal a-žu- uš
17. ^dnu-nam-nir nun kur-kur-ra-ge
18. nam-sag-ṭu-maḡ⁵ an-ki šu-žu im-
 mi-in-ta-sum
19. mu-un-ila-en nam-nin éš numun-
 i-za-ra mu-ra-an-sum
20. a-a ugu⁶-žu an dingir-maḡ-e mu-
 mu ME-ZÍD⁷ mi-ri-in-mu
21. ur-sag ^den-lil-lá ^dnin-gir-su git-
 lam šú-ma-ra-an-sum
9. Enlil king of the lands,
 10. Nunamnir, lord that decrees
 fate,
 11. In the house of Nippur, band of
 heaven and earth their great
 words [spoke].¹
 12. In brilliant Ekur they made thee
 far famed, that eyes cannot
 [support thee].¹
 13. The mighty net-weapon of Nu-
 namnir, [thou art].
 14. Sentinel of Ekur, that givest
 bread to eat, that. . . . [thou
 art].
 15. Of Enlil in the temple his right³
 hand thou art; his left hand
 thou art.
 16. His shining weapon is suspended
 at thy side.
 17. Nunamnir prince of the lands.
 18. Mighty dignity in heaven and
 earth he gave into thy hand.
 19. He exalteth thee; lordship unto
 the house of thy seed he
 hath bestowed for thee.
 20. Thy paternal father, Anu the
 far-famed god, hath clothed
 thee with the robe of a sage.
 21. The champion of Enlil, Nin-
 girsu, hath caused to be given
 unto thee a wife.

¹ Addressed to the king Ishme-Dagan.

² an-gub-ba = ina šamê kašamānu, originally said of the stars which stand as sentinels, CT. 33, 1, 23. Then as sentinel, guard, CT. 24, 24, 67; 25, 6, 15; BL. 195, 33. For the Semitic rendering see IV R. 28a 7.

³ Literally "mighty."

⁴ See Sum. Gr. 218, gub 2.

⁵ Cf. BL. 143.

⁶ Cf. CLAY, Miscel. 53, 118.

⁷ A title probably mukīn parši, a kind of councillor, CT. 32, 19, 15 f.; 34, 9 and 15; and ibid. Col. II 20.

22. *é-ninnû uru-aṣag éš numun-i*
sag... mu-ri-PA+KAB+DU 22. And Eninnû in the holy city
 he presented unto thee
 as the abode of (thy) seed.
23. *lagaš-(ki) gir-su-(ki) dim-gal-*
kalam-ma-ka 23. In Lagash and Gir-su metropolis
 of the Land,
24. *é-malga-sud¹ kidur-kenag-ṣa* 24. The house of wisdom, thy be-
 loved abode,
25. *sil-sir-sir² é nam-nin-a-ka bara-*
maḡ-ṣu mi-ni-ri 25. Silsirsir,² temple of lordship, thy
 magnificent hall, he founded.
26. *kidur-maḡ-ṣu dar³-an-ki lagaš-*
(ki)-a im-ši-šū-šū-e-ne-eš⁴ 26. Thy magnificent dwelling place,
 band of heaven and earth, in
 Lagash they have placed.
27. *nin ṣag-dib⁵ bar-ni šu-nu-teg-gà* 27. The queen that holds universal
 power, whose side is unattain-
 able.
28. *dumu an-na nin-gal nig-nam-ṣu* 28. Celestial daughter, great queen
 that knoweth anything what-
 soever,
29. *šul me-gim-šag⁶ nun^d iš-me-^d da-*
gan dumu^d en-lil-lá-ge 29. The mighty one, healer of the
 limbs of the prince, Ishme-
 Dagan son of Enlil,
30. *ki-el ama^d ba-ú igi-ṣid mu-ši-bar*
nam-dug mu-ni-tar ud-ti-la è-a-
šú 30. The maiden, mother Bau, has
 looked with faithful eyes upon
 thee, good things decreed in
 order that life of days may
 go forth forever.

¹ See also Ni. 4566, 4 in this volume.

² In Gudea, St. E 6, 16 *é-sil-sir-sir*, temple of Bau in Lagash. See SAK. Index, p. 268, and RA. 10, 102, n. 1. A Berlin vocabulary renders *sil-sir-sir* by *ussuru*, *sunnuḡu*, *unnuḡu*, *sukātu*, alley, narrow street. Hence a long narrow chapel of Bau in the temple Eninnû.

³ *dar* here in the sense of band, for the first time; in any case connected with *tar* in *tarkullu*. (See *Sum. Gr.* 208 *dur* 2.)

⁴ A double plural. *éš* probably indicates the past tense here.

⁵ Literally, "holds the boundary," then to possess, encompass. *nam-šul-la ṣag-dib-ba*, possessing heroic strength, RADAU, *Miscel.* 5, 1; see also BE. 29, 1 II 20 and II end; KL. 199, 1; 200, 4.

⁶ Semitic *mudammiḡat bināti*, she that makes the limbs healthy, a title which harmonizes with Bau, goddess of healing. See also GÉNOUILLAC, *Drehem*, AO. 5501 Rev. I end. But the title is also employed for Shala, the western goddess, CT. 25, 20, 23. The variant *me-dim-šá*, is employed for Shala, II R. 57a 36; RA. 13, 11 and KL. 24 II 4.

11. *nun* ^d*iš-me-da-gan nam-e-eš ġe-tar* 11. Be decreed unto the prince
Ishme-Dagan for his destiny.
12. *íd idigna íd ġimbir-e ġen-ġál* 12. May the Tigris and the Eu-
a-duġ(?) -ġa ġu-mu-ra-ab-tum phrates bring thee abundance
ġú-bi ġa-ra-sug-e, and their banks be
full for thee.
13. *ġú-bi kaš-ú-bi-e ġu-mu-ra-an-mă* 13. May their banks produce for
sîl ġa-ra-ab-lal thee drink and food, and bring
thee gladness.
14. *garak* ^{ġiš}*šar-ba lâl-e ġú-e ki-ġu-* 14. In the cellars of the gardens may
mu-ra-ni-ib-uš the honey reach the edges.
15. *a-ġar ġid-bi¹ še-ġu-nu² ġa-ra-ab-* 15. May the field produce for thee
mă ġûr-bi ġa-ra-dub-dub *ġunû*-grain unfailingly and
may the granaries be heaped
for thee.
16. *tûr ġa-ra-dû-dû³ amaš ġa-ra-* 16. May the stalls be filled with
dagal-dagal increase for thee and the
sheepfolds be spacious for
thee.
17. *nam-lugal-la mu ġu-mu-ni-maġ* 17. May he make famous the im-
perial power.
18. *nam-nun-na sag-an-šú ġe-ni-ila* 18. May he exalt higher than heaven
the rights of princes.
19. *sig igi-nim kur-ġag-tîl-la-bi ġú-un* 19. May the lower land and the
ġu-mu-ra-ab-ila upper land even unto the
borders of the earth bring
tribute unto thee.
20. *buranun⁴ ud-gim idigna ġe-ni-* 20. May the Euphrates like the
in-è sunshine go up unto the Tigris.
21. *nindaba-ġu é-kur-ġagin-na muš* 21. Not shall the serpent seize thy
nam-ba-an-lum-mu sacrificial cakes in holy Ekur.⁵
22. *en-lil-li nam-šú mu-ni-in-tar⁶* 22. Enlil decreed this for his fate.
23. *lugal-la é-kur-ta šibir⁷-maġ mu-* 23. Unto the king in Ekur a mighty
na-sum scepter he gave.

¹ See *Sum. Gr.* §72.² See OLZ. 1912, 447; JASTROW, *Religion* II 713. The *ġunû* grain has not been identified.³ See *du* (10) in *Sum. Gr.*, p. 211 and *dû-dû* = *šumaġġubu*, rich, RA. 10, 75, 8.⁴ Note the unusual method of writing *buranun*.⁵ We have here an additional reference to the serpent adversary, which occurs also in another liturgy to Ishme-Dagan, Ni. 4563. See above, p. 138, n. 4.⁶ Cf. above, l. 11.⁷ Cf. ZIMMERN, KL. 199 II 22.

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|---|---|
| <p>24. <i>nir mu-un-gal enim ^den-lil-lá-ta</i>
<i>gab-šu-gar nu-mu-un-tuk</i></p> <p>25. <i>gír-il-il-la im-gub-gub-bi</i></p> <p>26. <i>dág-gal-maḡ ki-dúr nam-lugal-</i>
<i>la-ka im-ma-da-an-tur-tur</i></p> <p>27. <i>bara aḡag ḡagin-na dúr-be-in-</i>
<i>gar¹ é-gal mu-un-[]</i></p> | <p>24. He became majestic and by the command of Enlil no rival he had.</p> <p>25. He is <i>given exalted station</i>, he is adored.</p> <p>26. Into the vast dwelling, the far-famed habitation of royalty he was made to enter.</p> <p>27. In the chapel of gold and lapis lazuli he takes his seat. The palace.....</p> |
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|--|--|
| <p>28. <i>sal-ḡid dumu-an-na ^den-lil enim-</i>
<i>ma-[ni-ta] bara-aḡag ḡagin-[na</i>
<i>dúr-ù-bé-in-gar]</i></p> <p>29. <i>ki-el ama ^dba-ú dumu-an-na</i>
<i>^den-lil bara-aḡag</i>
<i>[ḡagin-na.....]ab-bi</i></p> <p>30. <i>^diš-me-^dda-gan dumu ^den-lil-[lá]-</i>
<i>ra nam-til ud-sud-du sag-[e-eš</i>
<i>PA]-KAB-DU-a-ni-ib</i></p> <p>31. <i>uru en-bi-im[.....]^dba-ú-</i>
<i>kam</i></p> | <p>28. Oh faithful woman, celestial daughter, <i>by</i> the command of Enlil in the chapel of gold and lapis lazuli [<i>cause him to sit</i>].</p> <p>29. Oh maiden mother Bau, celestial daughter, Enlil..... in the chapel of gold and lapis lazuli.....</p> <p>30. Unto Ishme-Dagan son of Enlil life unto far away days grant as a gift.</p> <p>31. Of the city he is its lord and he is the.....of Bau.</p> |
|--|--|
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- | | |
|---|---|
| <p>32. <i>en eš-bar galam dingir-ri-[e-n]e</i>
<i>sig-nim-ma uru-šub-bi</i></p> | <p>32. Oh lord by the profound wisdom of the gods shepherd the cities in the south and north.</p> |
|---|---|

475

A LITURGY TO INNINI, THE MOTHER GODDESS

The fragment Ni. 475 contains only the first melody of a long liturgy to Innini. Its title *egulla kibi mena ḡi-ḡi-mu* does not occur in the Assyrian catalogues, nor has it been found in any previously published text. Lines 13–19 are identical

¹ For the verb *dúr-gar* see MEEK No. 83 rev. 4. For the noun *dúr-gar* see RA. 12, 82, 41.

with K. 41 Obv. II 3-15, also an Innini liturgy.¹ But the melody has the greatest similarity to No. 31 of REISNER'S *Sumerisch-Babylonische Hymnes*, of which it forms an almost complete duplicate. Apart from the contents the text is unusually interesting, since it has a rubric in Sumerian at the top of the tablet and a Semitic rubric at the end of the first melody where an interlude of one line occurs between the first and second melodies.

*kuš-ša an-ga-ám an-ga-ám
kuš-ù*

Oh sigh indeed; indeed sigh.

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- | | |
|--|--|
| 1. <i>é-gul-la ki-bi me-na² gí-gí-mu</i> | 1. As for the temple destroyed
how long until it be restored
to its place? |
| 2. <i>nu-gig-an-na dingir ga-ša-an
an-na[mu]</i> | 2. Heavenly virgin, divine queen
of heaven, as for, etc. |
| 3. <i>kur-sun-sun ga-ša-an é-an-na
[mu]</i> | 3. She that shatters the mountains,
queen of E-anna, as for, etc. |
| 4. <i>é ma-mú-da ma-dū-a[mu]</i> | 4. The temple which had been
built like a dream, how long,
etc.? |
| 5. <i>urú ma-mú-da ma-dū-a[mu]</i> | 5. The city which had been built
like a dream, ³ how long, etc.? |
| 6. <i>é tūr-amaš-gim lu-lu-a mu⁴</i> | 6. The temple which was made
wealthy like a stall and a
sheepfold, how long, etc.? |
| 7. <i>e-ḡi-gim amaš-gim lu-a mu</i> | 7. Which like the flocks and sheep-
folds was made wealthy, how
long, etc.? |
| 8. <i>bur-gul-e bur ba-an-gul-la mu</i> | 8. Which the engraver carved as
a vase, how long, etc.? |
-

¹ Published in PSBA. 1895, pl. I, II.

² See *Sum. Gr.*, p. 177.

³ Cf. SBH 60, 21.

⁴ Cf. *ibid.*, Obv. 7. *lu-lu* < *lum-lum* = *duššu*; cf. also IV R. 12 R. 33; 9a 61, and *e-ḡi lu-a* = *ṣēni duššāti*, Sm. 526, 9.

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|--|-----------------------------------|---------------------------------------|
| 9. <i>ṣagin¹-dim-e</i> | <i>ṣagin¹ ba-an-</i> | 9. Which the jeweler worked like a |
| | <i>dim-ma² mu</i> | stone. |
| 10. <i>ká-bi-ta ki</i> | <i>ū-di mu³</i> | 10. In whose gate is the place of |
| | | admiration, how long, etc.? |
| 11. <i>ki-šu-me-DU⁴</i> | <i>na-ām-mulu mu</i> | 11. The assembling place of the |
| | | people, how long, etc.? |
| 12. <i>ma-ām-ma-ra⁵</i> | <i>kur-kur-ra mu</i> | 12. The house of convocation of the |
| | | lands, how long, etc.? |
| 13. <i>ni-dū-ām</i> | <i>kur in-ga-dū-ām</i> | 13. It hastened, unto the foreign |
| | | land, yea hastened. ⁶ |
| 14. <i>ba-gul-gul</i> | <i>kur ba-da-gul-gul</i> | 14. It perished, yea unto the foreign |
| | | land perished. ⁶ |
| 15. <i>dam-šág-ga</i> | <i>kur-ri ba-da-ab-</i> | 15. The good wife unto the foreign |
| | <i>ga⁷</i> | land was taken. |
| 16. <i>dumul-šág-ga</i> | <i>kur-ri ba-da-ab-</i> | 16. The good child unto the foreign |
| | <i>ga⁸</i> | land was taken. |
| 17. <i>ad⁹-gal-bi</i> | <i>šu-nu-dú-dú</i> | 17. Its great festivals are not exe- |
| | | cuted. |
| 18. <i>me-gal-bi é ám</i> | <i>-gí</i> | 18. Its great rituals in the temple |
| | | are withheld. |
| 19. <i>me-bi al-ūr-ūr ub</i> | <i>ba-ra-an-gub</i> | 19. Its decrees which guide are |
| | | placed in disuse. |
| 20. <i>billudu-bi ag-ba-da-an-kúr¹⁰</i> | <i>bal-</i> | 20. Its rites are annulled, its store |
| | <i>bi¹¹ ba-kúr-kúr</i> | is diverted. |
| 21. <i>é-ṣi-da bal-bi bal-kúr-ra¹²</i> | <i>šu-bal-</i> | 21. Of the faithful temple, its store |
| | <i>aga-a-bi¹³</i> | the plunderer has decimated. |

¹ Var. *ṣá*.² Var. *ma-ma*.³ The Semitic version in SBH. 6o Obv. 16 completely misunderstood the Sumerian; *mu* indicates that the second part of l. 1 is to be repeated.⁴ Var. *é-ṣid ki-šu-SU(?)*. REISNER's copy is probably incorrect.⁵ Var. *é nigin-mar-ra=bitu ša kit-ru*. According to our text Br. 9251 has also the reading *ma-am*.⁶ The Semitic version in SBH. 6o Rev. 3 is hardly correct; also K. 41 Obv. II 4 has the same error.⁷ Var. K. 41 II 7 *kúr-ri ba-da-ab-gam=nakri ištalal*.⁸ L. 16 omitted on K. 41.⁹ Text *AD* clearly. Var. *ezen(?)=isin-[nu]* is better.¹⁰ The Semitic rendering in SBH. 6o Rev. 17 is illegible.¹¹ Note the *gunu* of *BAL*; also in l. 21. The Semitic translation is probably *šap-ku*.¹² Var. *ba-da-kúr-ri=šap-[...]*, sic!¹³ Var. *šu-bal ba-ab-ši-in-aga*.

- | | |
|---|---|
| 22. <i>é-ziid-a mu-gi-ga nam-me-a lil-lá-
ám ba-ni-in-gúr</i> | 22. In the faithful temple darkness
is and lo! it is turned over to
the wind. |
| 23. <i>ka-lu-šu-nu i-za-ma-ru</i> | 23. Their psalmists shall sing. |

A PSALM TO A MYTHICAL MUSICAL INSTRUMENT, THE
TRUMPET(?) OF ENLIL, NI. 13877

Ni. 13877, a large double column tablet, contains about 120 lines concerning a subject of fascinating interest, a legend of a musical instrument employed by Enlil, father of humanity, to decree fate, to sound the call of battle,¹ to terrify the foe and pronounce their destruction, to utter sweet music in the temple of Enlil at Nippur by day and by night. This musical instrument is mentioned under a longer name, *al-gar* in Gudea, Cyl. B 10, 11, where it is placed in the "harem" of the temple Eninnû at Lagash, the mythical bridal chamber of Ningirsu and Bau. The reverse line 10 of our text mentions the reed *MAL-GAR* of Ninlil. One is led to infer that this legendary instrument of Enlil was one of the sacred symbols that belonged to the bridal chamber of Ekur, and that the legend was inherited by the cult of Ningirsu, son of Enlil, at Lagash. In a hymn to Idin-Dagan and the mother goddess Innini, celebrating the mythical marriage of that deified king with the goddess, the singer proclaims that, "With the instrument, wailing voice of the storm, yea with the instrument *al-gar* whose sound is sweet, I will speak unto thee." But this instrument is nowhere else mentioned in cuneiform literature as one that was actually employed by humans in their

¹ See the Rev. Col. I end *ki-mé*, in the place of battle.

10. *giš-al-e il-e-da si-ba-ab-sá-e* 10. He gave directions for carrying the instrument *AL*.
11. ^d*en-lil-li al-a-ni ṣag-sal ba-an-dúg* 11. Enlil sang the praise of his instrument the *AL*.
12. *al-a-ni[]gi-ga sag-bi nà ṣagin* 12. His *AL*.....whose head is of lazuli.
13. *giš-al é-a-ni aṣag-e[]ga-ám* 13. The instrument *AL* in his temple, the pure, was.....
14. *giš-al-la-ni[]ba engar-ṣagin-kam¹* 14. His instrument the *AL* whose.....was like the...of a healthy farmer,
15. *gù-bi² gud-si-áš bad-gal ed-dé-dam* 15. Its voice like that of a horned bull over the great wall arose.
16. *en-e al mu-un-šid nam-mi[]* 16. The lord on the *AL* recited in numbers(?).....fate he.....
17. *ki-in-gín.....aṣag.....[]* 17. Sumer.....
18. *sag nam-lù-gál ù-šub[]* 18. The face of mankind with brightness [*be caused to shine*].
19. ^d*en-lil-šú kalam-ma-ni ki-mu-un-ši-in-[kin-kin?]* 19. Unto Enlil his land [*gave heed*].
20. *sag-gíg-ga-ni³-šú igi-ṣid nam-mi-in-bar* 20. Upon his dark-headed people he cast a kindly gaze.
21. ^d*a-nun-na mu-un-na-làg-làg-gi-eš* 21. The Anunnaki hastened thither.
22. *šu-ba⁴ ka-ba mu-un-ni- gál* 22. Their hands, their mouths, he opened(?)
23. ^d*en-lil-a-ra ma-a mu-ni-in-ṣid-e-ne* 23. Unto Enlil adoration they offered in fidelity.
24. *kalam sag-gig-ga al mu-un-da-bi⁵-ne* 24. Unto the land of the dark-headed people destiny they uttered.⁶

¹ Cf. *Textes El.-Sem.*, Vol. 14, p. 125. For *ṣagin*=*ellu*, clean, brilliant, applied to persons, see SBP. 158, 53; CT. 17, 4 II 8.

² Note the distinction between the use of *bi* and *ni* in ll. 14 f.: *ni* refers to Enlil, a person, and *bi* to a thing, i. e., the instrument. See *Sum. Gr.* §159.

³ Here begins line one of Cst. 616.

⁴ Var. *bi*.

⁵ Var. *ab-bi*.

⁶ *al-bi*, "to speak on the instrument *AL*," is employed as a synonym of *nam-tar* in SAK. 220 f., II 13=e, II 13.

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|---|---|
| 25. <i>SAL+KU en ù-tud-dé- en</i> | 25. "By the sister ¹ of the lord ye were created. |
| 26. <i>lugal ù-tud-dé- en</i> | 26. By the king ye were created. |
| 27. ^d <i>nin-men-na-ge² tud-tud al-mà-mà</i> | 27. Ninmenna fulfilled the creating. |
| 28. [<i>más</i>]- <i>sag(?)an-ki-a en³ nu-nam-nir-ri⁴</i> | 28. The <i>leading goat</i> in heaven and earth, lord Nunamnir, |
| 29. <i>sag-zi sag-kalag-ám</i> | 29. He who is impetuous, the heroic, |
| 30. <i>mu-ne-ib-sà-sà</i> | 30. gave unto them a name. |

OBVERSE 2

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|--|---|
| 1. <i>sag-bi gu-nu(?) -ám</i> | 1. Their chief, whom like. |
| 2. <i>mu- un- (ne)- è- dé- a</i> | 2. He shall have raised up for them, |
| 3. <i>dingir-ri-e-ne-ra PAD-ziid mu-un-dūb-bi⁵</i> | 3. Unto the gods shall offer meal cakes." |
| 4. ^d <i>en-ki-ge al-a-ni zag-sal-ba-an-dúg</i> | 4. Enki sang the praise of his instrument, the <i>AL</i> . |
| 5. <i>ki-el ^dnidaba eš-bar-ra ba-an-du</i> | 5. The maiden Nidaba rendered advice. |
| 6. <i>al⁶-mul al⁶-aṣab-ba šu-mu-ni-gál</i> | 6. The star-like <i>AL</i> , the holy <i>AL</i> she took in her hand. |
| 7. <i>é-kur (é) ^den-lil-lá giš-al-e gar-ra-ám</i> | 7. In Ekur, temple of Enlil the instrument <i>AL</i> was placed. |
| 8. <i>ud-dé [giš] al-dū-e gig al-mu-mu</i> | 8. By day the <i>AL</i> shall utter speech, by night the <i>AL</i> shall give forth song. |
| 9. <i>nippur-ki ki-gar-ra-ta tum-ma-al-(ki)-a</i> | 9. In Nippur the well builded, in Tummal, |

¹ *i. e.*, Aruru, or Nintud, see PBS. X, pt. 1, p. 17, n. 3.

² Var. Damgalnunna, wife of Enki. Ninmerṣa is one of the titles of Nintud the mother goddess, CT. 24, 12, 18=25, 83; ZA. IV 245, 11; IV R. 17a 15. We have here evidence to trace the origin of the wife of Enki to the same unmarried mother goddess from whose character all the great married goddesses were developed.

³ Var. inserts *dingir*.

⁴ Var. *e*.

⁵ Var. *da-bi*. The phrase occurs frequently in pre-Sargonic texts: *PAD-ziid e-dūb*, "he made the meal-cake offerings," Nik. 32 Obv. II, Rev. I. Also without *ziid* in the title of a priest, *lū-pād-dūb-ba*, "The offerer of sacrificial cakes," DP. 151; HUSSEY, *Harvard Mus.* 2 Obv. I 2, *et passim*.

⁶ Vars. *giš-al*. Ni. 10215 *aṣab-bi šu-a-an-[gál]*.

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|---|--|
| 10. <i>tum-ma-al-(ki) gi-MAL-GAR¹</i>
<i>ama ^dNin-lil-la-kam</i> | 10. Tummal, which is the reed
.....of mother Ninlil, |
| 11. <i>é-gíg tum-ma-al ninda sá-dúg-</i>
<i>ga-bi-ta³</i> | 11. In the dark chamber ² of her
that..... ⁴ the bread of their
fixed offerings, |
| 12. <i>ur-sag ^d[Nin-urašā] ^den-lil-ra</i> | 12. The heroic god Nin-urasha for
Enlil the instrument <i>AL</i> |
| 13. <i>^{giš}[al] mu-un-da-an-tud-tud⁵</i> | created. |
| 14. <i>maš gíg murub en-na-ta</i> | 14. A vision during the middle of
the night |
| 15. <i>aṣag ^dnin-ì-si-in-na ^den-lil-ra...</i>
..... | 15. The holy goddess Nin-Isin unto
Enlil..... |

Lines 16–20 are obliterated. Lines 21–28 contain only a few legible signs. Note lines 21 f., “The devastating storm⁶.....the god Shulpae

From the mutilated reverse no connected translation can be made.

The tablet ends with the instructive lines:

- | | |
|---|---|
| <i>giš-al giš-nam-tar-ra a-a ^den-lil</i> | The instrument <i>AL</i> is the instru-
ment of the decision of fate of
father Enlil, |
| <i>giš-al giš ṣag-sal-dúg- ga</i> | The instrument <i>AL</i> is the instru-
ment of praise. |
| <i>^dNidaba ṣag- sal</i> | Oh sing praise unto Nidaba. |

LITURGY OF THE TAMMUZ WAILINGS

This liturgy, Ni. 6890, must have survived into the late Assyrian and Babylonian period, for it appears in the liturgical catalogue IV R. 53, Col. I 43.

¹ Cf. RTC. 304 III 11; MYHRMAN, BE. III 76, 1.

² *kīššu*, POEBEL, PBS. V 106 IV 17: cf. *é-gíg é-an-na*, CLAY, *Miscel.* 36, 16.

³ Cf. RADAU, *Miscel.* 4 Rev. 49.

⁴ *tummal*, a title of Ninlil.

⁵ So Ni. 13877. The Constpl. variant omits *giš-al*. Ni. 10215 also omits *giš-al* and has *mu-?-?*.

⁶ For *ud al-tar* = *ūmu dāpinu*, see RA. 12, Tablet Erech, 11.

COL. I

1. áb-gim gú-de-de ga-ba-ra-è edin
 śú ga-ba-ra-è
2. mu-gig¹ an-na ga-ša-an an-na
 mèn
3. kur-sun-sun ga-ša-an é-an-na
 mèn
4. [an al-] dúb-ba ga-ša-an gè pàr-
 ra mèn
5. [^dlil-lá-en-na ga-ša-an tūr-amaš-
 a² mèn
6. [ama é-a ^d] da-da NU-NUNUZ
 śág-ga
7. [^dna-na-a du-mu sāg³ é-e ge
8. [] ga-ba-ra-è
9. [] ga-ba-ra-è
10. [] ud-ṣal-la-ge
11. [] ga-ba-ra-è
12. [] ga-ba-ra-è

LITURGY TO NINTUD ON THE CREATION OF MAN AND
WOMAN, NI. 14031

This small fragment probably belongs to a large double column tablet in the Musée Impérial Ottoman, Ni. 1992 of that collection, published in my *Historical and Religious Texts*, No. 23. The fragment 14031 apparently forms part of the upper right corner of the original tablet, its obverse containing the end of section two of the liturgy and its reverse the end of section six. The entire composition was a liturgy in eight sections to Nintud creatress of mankind, and is inscribed on a prismatic prayer

¹ See *Tammuz and Ishtar*, p. 81, n. 6.

² So read also BL. 46, 63; 43, 8.

³ Vars. have *dumu-sag é-a-ge*, see BL., p. 105, n. 1.

wheel in the Ashmolean Museum, published in the writer's *Babylonian Liturgies*, No. 197. That text has the formula *gú-X-kam* at the end of each section, in which it disagrees with the duplicate Cstple. 1992+Phila. Ni. 14031 which has *é-X-kam*.¹ Not only did the Nippur temple possess these two editions of the liturgy on the creation of man and woman, but a third edition written on two or three small tablets is known to have existed in the same period. The last tablet of this serial edition has been published by HUGO RADAU in his *Miscellaneous Sumerian Texts*, No. 8, and translated in the writer's *Sumerian Epic of Paradise*, p. 19, note 4. Unfortunately the text of this most important treatise cannot be adequately restored from the fragments now published.

PRAYERS AND INCANTATIONS OF SHAMASH-SHUM-UKIN,
NI. 1203

This important Semitic text contains a long incantation against wizards and witches accompanied by a ritual which continued for two days. The unusually long incantation written for Šamaš-šum-ukîn is based upon those contained in the great Maḫlu series, a series in which symbolic magic by burning images and other objects in fire constitutes the characteristic rites. In fact nearly every line of this prayer composed for Šamaš-šum-ukin can be paralleled by passages in the Maḫlu series, many parts of which are restored from our text. The chief feature of the ritual which accompanied this prayer is the burning of fifteen images of the various demons and evil spirits which had tormented the king. The tablet has already formed the subject of a popular article in the *Museum Journal*, Vol. VII, No. 4.

¹ See BL. 88, n. 4.

OBVERSE

- | | |
|---|--|
| 1. | 1. |
| 2. [] <i>bêl dabābi-ia</i> ¹ [<i>ù</i>
<i>bêlit dabābi-ia</i>] | 2. my accuser, my fe-
male accuser, |
| 3. [] <i>bêl limut-tim-mu</i> ² [<i>ù</i>
<i>bêlit limut-tim-mu</i>] | 3. my transgressor, my trans-
gressoress, |
| 4. [] <i>ep-ša bartā</i> | 4. machination, rebellion |
| 5. [<i>kālu ša</i>] <i>is-bu-ra</i> ³ | 5. all that surround me, |
| 6. [] <i>-ma iḫ-bu-u</i> | 6. they have commanded .. |
| 7. [] <i>-ti-šu-nu AN-</i> | 7. their |
| 8. [] <i>iḫazzu</i> ^(zu) <i>šalmāni-šu-</i>
<i>nu</i> [] | 8. they stand, their statues |
| 9. [<i>ša ana</i>] <i>iā-ši kiš-pi ru-ḫi-e ru-</i>
<i>[si-e</i>] | 9. Who against me sorcery, venom,
witchcraft |
| 10. <i>rāmu</i> ⁴ <i>ḫāru DI-BAL šibit pī</i> ⁵
[] | 10. Love, hatred, contention? stut-
tering? |
| 11. <i>nikis naḫištīm</i> ⁶ <i>KUŠ-KU-MAL</i>
<i>IGI-NIGIN-NA ÍD-GUR</i>
[] | 11. Shortness of breath(?), ? ?
? |
| 12. <i>NE-MI ḫani ni-it ṭe-me</i>
<i>ḫat ili [u ḫat] ištarti</i> | 12. distortion? of plans, hand
of god and hand of goddess. |
| 13. [<i>ḫat</i>] <i>ḫāt mamit ḫāt</i>
<i>amelūti ilu</i> []? | 13. Hand of hand of the curse,
hand of man, |
| 14. [] <i>HUL-ZA mu-kil rêš limut-</i>
<i>tim iš-[] ma</i> | 14. supporter of evil. |
| 15. [<i>-ia</i>] <i>ú-lab-bi-tu kišadi u-</i>
<i>tar-ri-ru pī-ia ? -bi-tu</i> | 15. My they have seized, my
neck they have wrung, my
mouth they have |

¹ Cf. *Maḫlu* II 46.² Sic! So also *Maḫlu* II 48. TALLQUIST read *tim-mu* as *tī-ia*, but the writing suggests that perhaps *mu* was read as Sumerian. For *TIM*=*tī*, see perhaps V Raw. 64 III 16, *ga-ti(m) iḫu-šamši*. See also *Maḫlu* I 32.³ Cf. KING, *Magic*, 7, 54.⁴ [*KI-AG-*] *MAL*.⁵ This conjecture of MEISSNER is supported by *uṣabbil šaḫti-ia*, (the demon) has seized my lips, KING, *Magic* 13, Rev. 22.⁶ *ḫi-tar-ru-da-a*=*nikis naḫištīm*, KING, *Magic*, 12, 108, variant. Cf. also IV R. 59a 4, [*ni-ki-]is na-ḫi-š-ti*.⁷ So our text. *Maḫlu* I 97 *u-ṣab-bi-tu*.

16. []-ia il-du-du ir-ti¹ id-i-pu²
lib-bi³ un-ni-šu 16. My. . . . they have drawn, my
breast they have shattered,
my heart weakened.
17. []-ia ik-su-ú bir-
ki-ia ik-su-u 17. My. . . . they have bound,
my knees they have bound.
18. [ili(?)]-ia a-li-ka [idi-ia?]⁴ u-šim-
su-u?? ešen-širi-ia ik-pu-pu 18. My god(?) that walks at my
side(?) they have *seized away*;⁵
my back-bone they have bent.
19. []-ia ú-za(?)-na-du[]-ia
man-ga lu-'u-tam ú-mal-lu-
in-ni 19. My. . . . they. . . . ; my. . . .
with disease and pollution
they filled me.
20. šarti-ia im-lu-šu⁶ ulinni-[ia] ib-
tu-ku ruti-ia il-ku-u 20. My hair they have sheared.
My girdle cord they severed.
My saliva they took.
21. epir šepê-a iš-[bu-šu] man-da-at
la-mi-ia u-man-di-du⁷ 21. They encompassed the earth at
my feet. The measure of
my form they measured.
22. šalmāni-[ia lu ša bi-] nu lu ša
išu⁸ erini lu ša lipî lu ša GAB-
LĀL⁸ 22. Images of me, be it of tamarisk
or cedar, or tallow, or. . .
honey.
23. [lu ša GAB šamašsammi] lu ša
iddî lu ša tiṭṭi lu ša li 23. Or baked cakes of sesame, or
bitumen, or clay, or dough,
24.-ia ? LU „ ŠE-LUH-A
lu-u epušu-ma 24. lo they have made.
25. [kalba] lu-u ú-ša-ki-lu⁹ šâḫa ušâ-
kilu iššur šamê ušâkilu nûn
apsî ušâkilu 25. A dog verily they caused me to
eat, a pig they caused me to eat,
a bird of the skies¹⁰ they caused
me to eat, a fish of the nether
sea¹¹ they caused me to eat.

¹ So restore *Maḫlu* I 98.

² From *da'āpu*, *dēpu*, to shatter. So also *id-i-pu*, *Maḫlu* I 98. See also ZIMMERN, Rt. No. 60, Obv. 5; MEISSNER, *Supplement*, p. 30; PSBA. 18, 158, etc.

³ So restore *Maḫlu* I 99.

⁴ The traces are against this restoration.

⁵ For *masû*, cf. BA. V pt. IV 184, 74 *ša limātu Bābili imissû*, "who seizes away the wicked of Babylon." The verb corresponds to Arabic *maša'a*.

⁶ *Maḫlu* I 132 *imlusu*. The Babylonian root is *malāšu*, Arabic *malusa*, to shear, see HOLMA, *Personal Names of the type fu'ul*, p. 72. Also Tx. El. Vol. 14, p. 70, a plant *malasu*.

⁷ Cf. CT. 17, 15, 21, and KING, *Magic* 12, 55. For *mandatu*, form, outline, see also K. 2563, 16, *man-da-ti-ia liḫât*.

⁸ Cf. MYHRMAN, PBS. I 13, 20; *Maḫlu* IV 40, and EBELING, KTA. No. 80, 10.

⁹ Cf. MYHRMAN, PBS. I 13, 21.

¹⁰ Here *iššur šamê* is employed for unclean birds such as hawks, crows, etc.

¹¹ *nûn apsî* is also employed for some kind of unclean fish.

26. [. . .]¹mu-tu-šû-nu an-nu-tu šal-
māni-šû-nu kima-šû-nu la
iṣṣa-ṣu šalmani-šû-nu
27. [ina] paṇ ilû-ti-ka rabî-tû a-
kal-lu-šû-nu-ti
28. [šalmāni-]ia epušu-ma ina išdi
pagri iš-ku-nu
29. [ina . . .]? duri ip-ḥu-u ina bi-'i¹
ša dūri i-te-pu-u²
30. [šalmāni-ia ina]ta
^{ilat}AZAG-SU(D)³ uš-ni-lu
„⁴ina šikari ilāni sibitti uš-
[ni-lu]
31. [„] ina [. . .] kiš-kiṭ-te-e
pa-ga(?) - ?
32. „ ina kibir nāri ki-lal-li-e
u-[. . .]
33. „ ina ḥurri e-rib ^{ilu}šamši(ši)
ip-ḥu-u „ ina biṭ ^{ilat}AZAG-
SU(D)ša
34. „ ina utun pa-ḥa-ru iš-ru-
pu „ ina utun ^{amel}KU-RUN-
NA⁵
35. „ ina kan-ni ^{amel}NI-SUR it-
me-ru⁶ „ ina la-ab-ti
36. „ ina ti-nur⁷ siparri iḳ-lu-u „
ina ši-it ^{ilu}šamši (ši)
26. these their images
shall not endure, even as they
themselves; their images
27. before thy great divinity I will
burn.
28. Images of me they made and
placed them on the lap of a
corpse.
29. In a . . . of a wall they concealed
them, in a dark hole of a wall
they hid them.
30. Images of me in . . . of cereals
they laid, images of me in
“beer of the seven gods”
they [laid].
31. Images of me in a . . . of the
carpenter . . . they
32. Images of me on the two shores
of the river they
33. Images of me in a cavern at
sunset they concealed; images
of me in the house of the
grain goddess
34. Images of me in a potter's oven
they burned; images of me
in the oven of a restaurant
keeper they
35. Images of me in a cauldron of an
oil mixer they cooked; images
of me in a flame they
36. Images of me in an oven of
bronze they ignited; images
of me at sunrise they

¹ bi'u probably connected with epû, be pale, dark.

² Cf. li-ta'-pu, CT. 23, 10, 18 l 2.

³ A title of Nidaba.

⁴ Read “ditto” marks.

⁵ Cf. POEBEL, BE. VI 55, 7, and the woman KURUN-NA in the Code of Hammurapi.

⁶ This passage yields the first example of the verb temēru, root of tumru oven. The verb is obviously a synonym of šarāpu.

⁷ See Rev. 15.

37. „ *ina e-rib* ^{ilu}*šamši ik-lu-u* „
ina e-rib kabal(?).....
38. „ *ina suḫ irbitti útam-me-ru* „
ina šapla-na ^{ilat}*AZAG-S[UD*
.....]
39. [„] *pi-sa-an-nu mu-šar-*
di-i ina būri iš-ku-nu.....
40. [„] *kaḫḫab šà-ma-mi*
ú-[.....]
41. [„] *ša iš-ru-pi un-?*
bâbi ú-[.....]
42. [„] *TU-BAR¹ id-di-nu-ma*
nâru Hu-bur u-[še-bir?]
43. End of obverse is mostly de-
stroyed.
37. Images of me at sunset they
ignited; images of me at
midday they.....
38. Images of me at crossways they
concealed; images of me be-
neath cereals they.....
39. [Images of me.....] a water
vessel.....in a well they
placed.....
40. [.....] star of the skies
they.....
41. [Images of me upon] which
fistules.....in the gate....
they.....
42. [Images of me unto] Gilgamish
they gave and he [caused me
to cross] the Hubur river.
.....

REVERSE

-
3. ^{ilu}*gibillu šà* ^{ilu}*nam-tar sukkal*
iršitim.....
4. ^{ilu}*šamaš šà kiš-pi ru-ḫi-e ru-si-e*
[*ar-ša-]ši(?) limnu-[ti*]
5. ^{ilu}*lugal-dīg umun-nun² [ša] amel*
.....
6. *ki ili u ištān ū-zi-nu-in-ni*.....
7. *ú-lam-me-nu-in-ni ina bīti*.....
TU ina sūki.....
8. *iš-ku-nu-nim-ma* ^{ilu}*šamaš ka-*
[*šid?limni u aibi?*]
3. Oh Gibil who.....Namtar mes-
senger of the lower world,
4. Oh Shamash who....sorcery,
venom, saliva, witchcraft evil,
5. Oh divine lord of the dead,
protector, who.....the.....,
6. Since god and goddess have
become enraged against me
.....,
7. Have maltreated me and in
house.....in street.....
8. Have placed against me, Oh
Shamash [*conqueror of the*
wicked and the foe]

¹ Probably restore ^{ilu}*GIŠ-TU-BAR*, Gilgamish. The association of Gilgamish with the river *Hubur*, the world surrounding salt stream, which that hero crossed in search of eternal life, is interesting and shows how the priests utilized popular legends in the incantations.

² The same deity is appealed to in a prayer of *Šamaš-šum-ukin*, MYHRMAN, PBS. I 13, 37 f. Cf. also IV Raw. 55a 4, No. 2, and also I. 21. EBELING, KTA. No. 26, 7, and CT. 23, 15, 8.

9. ^{ilal} *Aja um-ma la i-[]bat*
[come to my aid?]
10. ^{ilu} *šamaš ša kaš-šà-pi-ia kaš-šap-ti-ia e-piš-ia muš-te-[piš-ti-ia]*
 11. *ra-bi-ia ra-bi-ti-ia kiš-pi-šù-nu ina [.....]*
 12. *kima is-par-ri lib-bal-kit [su-na]*
 13. *epišān-šu-nu li-ba-ru-šu-nu-ti*
^{ilu} *šamaš ka-šid []*
 14. *kima di-ka-ri*
 15. *ki-ma ti-nur¹ ku-tur-šu-nu li-rim²*
 16. *li-bu-lu li-ru-bu- u lit-[ta-at-tu-ku]*
 17. *[e-] piš-ta-šu-nu kima mê na-a-du ina [ti-ki liḫ-tu]*
 18. *šu-nu li-mu-tu-ma ana-ku lu-[ub-luḫ]*
 19. *šu-nu li-ni-šu-ma ana-ku lu-[ud-nin]*
 20. *šu-nu li-ik-ti-su-ma³ ana-ku lu-[up-pa-tar]*
 21. *šu-nu li-iš-šab-tu-ma ana-ku lu-[.....]*
 22. *ana ki-bi-ti-ka ilu-u-tū⁴ ša la innakaru(ru) u an-ni-ka ki-nim [ša la innu-u]*
9. And Aja mother who does not
[come to my aid?]
 10. May Shamash break the sorcery
 of my sorcerer and sorceress,
 my wizard and my witch,
 11. My befouler and befouleress
 with.....
 12. Even as a net.
 13. May they catch them at their
 evil doings, and may Shamash
 conqueror of.....
 14. [Shatter them] like an earthen
 jar.
 15. Like a furnace may he quench
 their smoke.
 16. May they melt, glow and run
 away.
 17. May their deed(s), like the
 water of a leather pouch by
 pouring, cease.
 18. May they die and I live.
 19. May they quake and I stand
 fast.
 20. May they be bound and I be
 freed.
 21. May they be seized and I.....
 22. By thy command, which is a
 thing divine, and changes
 not, and by thy true grace
 which alters not,

¹ Sign *ṢAB*, here first with this value.

² *arāmu*, entered in DELITZSCH, H. W. 134^b as meaning "destroy" really has this general sense. The original idea is cover, Syn. *katāmu*, RA. 10, 74, 24; often in this sense in liver omens, BOISSIER, *Choix*, 93, 8-10; CT. 20, 15, 10; 31, 26 Rev. 12. It is employed in the sense quench with *kuṭru* in *Maklu* III 170.

³ For the passive meaning of the *l²* form note *liptasis* "may it be annihilated," EBELING, KTA. 67 Rev. 27.

⁴ Sic! The parallel in *Maḫ* I 119 has *širtu*.

23. *ana-ku* ^{isu}Šamaš-šum-ukin *mar*
ili-šu arad-ka lu-ub-luṭ lu-uš-
[lim]
24. *nar-bi-ka lu-ša-pi dā-lì-lì-ka ana*
nîšê rapšāti [lu-ud-lul]
25. ^{isu}šamaš *šur-bi a-ši-pu-tam šà*
abkal ilāni i-pu-šu ^{isu}NU-
[DIM-MUD]
26. *šipti kaššapti šà kiš-pi ma'-du-*
tū i-pu-šu
27. *tirra-ma ša-lu-ti¹ ša kaššapti ša*
ru-ḫi-e i-pu-šu šu-pi-i
28. *ar-ḫiṣ up-pu-uš*
29. *kikittū šuāti lu ina ? lu ina šêri*
mê ellūti tanaddî ḫaḫḫara taš-
abbiṭ
30. ^{isu}paššura *pan* ^{isu}šamši *tašakkan*
3 kurumāti 12-ta-ám šà
kunaša tašakkan
31. *niknakki buraši tašakkan kuruna*
tanakki ḫu-lu ḫu-ḫa ana pan
^{isu}šamši *tašakkan*
32. *lu te-lab² tam te-ši-en*
šalam³ tiṭti šalam tiṭti kibir
nāri
23. I Shamas-shum-ukin, son of his
god, thy servant would live
and prosper.
24. Thy greatness I will extol,
thy praise unto far dwelling
peoples I will sing.
25. Oh Shamash exalt the magic
curse which Nudimmud,
counsellor of the gods has
made.
26. Incantation against the sor-
ceress who has done much
sorcery.
27. Turn away the enmity of the
sorceress who has employed
venom. Make clean
28. Quickly the one bewitched.
29. This is the ceremony. Whether
in the. . . or in the field thou
shalt cast clean waters and
sweep the ground.
30. A table before Shamash thou
shalt place; three loaves of
spelt twelve times thou shalt
place.
31. A censer of cypress thou shalt
place. Best wine pour out.
A pig and a ḫūḫu bird before
Shamash thou shalt place.
32. Thou shalt set fire (to the
censer) and fill it with.
wood. An image of clay, of
clay from the two river's
banks.

¹ The transcription is uncertain; *šalātu*, if correct, is the first example of this derivative.

² So I interpret from *la'ābu*, to burn. *ṯal'ab* > *telāb*, is probably due to the influence of the liquid *l*.

³ *GAR-NU*.

33. *ki-la-li-e šalam lipi šalam lipi
šalam ba-šà-ri šalam GAB¹
u šamaššammi* 33. An image of tallow, an image
of tallow(sic!), an image of
flesh, an image of baked
bread and sesame.
34. *šalam lî šalam lî še'i kî šalam
lî še'i ? ?* 34. An image of dough, an image
of dough of barley and beans,
an image of dough of barley
and
35. *šalam i^{su}bi-nu šalam i^{su}eri-ni
šalam iddî šalam GAB-LAL* 35. An image of tamarisk, an image
of cedar, an image of bitumen,
an image of baked bread and
honey.
36. *šalmāni an-nu-ti ta-kas-si-šu-nu-
ti-ma tipara* 36. These images thou shalt bind
and with a torch
37. *ina NE A i^{lu}Nāri
ana libbi-šà pa-tūr-ra² tanaddî-
ma* 37. In fire(?) on the bank(?) of the
river thou shalt them;
into the midst thereof a
bronze double axe thou shalt
throw.
38. *šiptam an-[ni-tam] 3-šû tamannu
kima ib-taš-lu ina libbi mē
tu-na-aḥ-šu-nu-ti* 38. This incantation three times
thou shalt recite; when they
are boiled thou shalt cool
them in water.
39. *šiptu [.]-šu-nu mē 3-šû
tamannu-[ma] tašarrap-šu-nu-
ti ina ḥar-ma⁴-ti ta-na-di(?)* 39. The incantation, " them
water,"³ thrice thou shalt re-
cite, and burn them: in a waste
place thou shalt throw them.
40. *[šiptu] GA-UD-DU i-
šiptu AŠ-HU⁵ umâm šanâm
3-šû tamannu* 40. [The incantation];;
the incantation, "Curse of
the bird" on the second day
thrice thou shalt recite.
41. *[-] aš-ru mamitu muš-
mîtatū ai iṭḫu-u* 41. May the and the death
dealing Mamit not come nigh.
42. *[šiptu] NE dīm-in-⁶* 42.

¹ Here to be read some derivative from *epû*.

² Var. of *patarru*, a kind of weapon. Loan-word from *ba-da-ra*, BL. 79, 21; cf. *(gi)-ba-da-ra* = *kušaru*, PSBA. 1901 May, Pl. II l. 1. *urudu-sun-tab ḡabar-ḡuš-a* = *patarru*, i. e., double axe of red bronze, K. 8676 R. 30 in MEISSNER, *Suppl.* pl. 15.

³ Title of some incantation.

⁴ Sic! Error for *ba*?

⁵ Title of some well-known incantation.

⁶ Probably a Sumerian title of some unknown incantation which was recited here. Cf. MYHRMAN, BPS. I No. 13 end.

DESCRIPTION OF TABLETS

TEXT	PLATE	MUSEUM NUMBER	DESCRIPTION
1	7-9	4562	Right upper corner of a three column baked tablet. $3\frac{1}{2}$ inches H.; $3\frac{1}{4}$ W.; $1\frac{1}{4}$ - $\frac{3}{4}$ T. Fragment of an epical and legendary composition. See pages 111-115.
2	10	45	Complete single column tablet. Baked. H. 4; W. $2\frac{1}{2}$; T. $\frac{3}{4}$ - $\frac{1}{2}$. Liturgy to Aruru. See pages 115-117.
3	11	35	Upper part of a single column dark baked tablet. H. 2; W. 3; T. $\frac{3}{4}$ - $\frac{1}{2}$. Psalm to the god Amurrū. See pages 118-120.
4	12- 13	4577	Complete single column tablet. Light brown; unbaked. Cracked on left edge. H. $3\frac{3}{4}$; W. $2\frac{1}{4}$; T. $\frac{3}{4}$ - $\frac{1}{2}$. Lamentation on the invasion of Sumer by Gutium. See pages 120-124.
5	14- 16	4564	Lower half of a long single column tablet. Light brown; baked. H. 4; W. $2\frac{3}{4}$; T. $1\frac{3}{8}$ - $\frac{3}{4}$. A legend of Gilgamish. See pages 124-125.
6	17- 24	4560	Right half of a large three column tablet. Light brown; unbaked. H. $7\frac{1}{2}$; W. 4; T. $1\frac{1}{4}$ - $\frac{1}{2}$. Hymn to Engur. See pages 126-136.
7	25- 27	Dublin tablet 4566	Nearly complete single column tablet. Light brown; unbaked. See pages 136-140.
8	28		Left upper corner of a large three column tablet. Light brown; unbaked. H. $1\frac{1}{2}$; W. 3; T. 1 - $\frac{1}{2}$. Liturgy to a deified king. See pages 140-142.
9	29- 32	4563	Lower right corner of a large three column tablet. Dark brown; unbaked. H. 5; W. 4; T. 1 - $\frac{5}{8}$. Liturgical hymn to Ishme-Dagan. See pages 143-149.

TEXT	PLATE	MUSEUM NUMBER	DESCRIPTION
10	33	4584	Upper half of a small single column tablet. Light brown; unbaked. H. 2; W. $2\frac{1}{2}$; T. $1\frac{1}{8}$ - $\frac{5}{8}$. Liturgical lamentation on the pillage of Ur. See pages 150-151.
11	34- 35	4568	Complete dark brown baked tablet. Single column. H. $4\frac{1}{4}$; W. 3; T. $1\frac{1}{4}$ - $\frac{5}{8}$. Hymn of Samsuiluna. See pages 151-155.
12	36	497	Left upper corner of a large three column tablet. Dark brown; unbaked. H. 2; W. 3; T. $\frac{5}{8}$. Liturgy. See pages 155-171.
13	37- 38	112	Lower half of a long single column tablet. Light brown; unbaked. H. 3; W. $2\frac{1}{2}$; T. $1\frac{1}{4}$ - $\frac{3}{4}$. Fragment of a litany. See pages 172-178.
14	39- 42	7184	Complete light brown tablet. Single column; unbaked. Liturgical hymn to Ishme-Dagan. H. $5\frac{3}{4}$; W. $2\frac{3}{8}$; T. $1-\frac{3}{4}$. See pages 178-184.
15	43	475	Fragment of a large three column tablet. Brick-red and baked. Upper left corner. H. $5\frac{3}{4}$; W. $3\frac{1}{2}$; T. $1\frac{3}{4}$ - $\frac{1}{2}$. Liturgy to Innini. See pages 184-187.
16	44- 47	13877	Complete light brown tablet. Two columns; unbaked. Right edge damaged. H. $5\frac{1}{2}$; W. $3\frac{1}{4}$; T. $1\frac{1}{2}$ - $\frac{1}{2}$. Legend of a musical instrument. See pages 187-191.
17	48	6890	Upper left corner of a large three column tablet. Light brown; partly baked. H. $2\frac{1}{4}$; W. $2\frac{1}{2}$; T. $1\frac{3}{4}$ - $\frac{1}{2}$. Liturgy of the Tammuz wailings. See pages 191-192.
18	49- 53	1203	Long thin single column tablet. Light brown; unbaked. Damaged at top and bottom. From the top five lines entirely broken away. At the end of the obverse about ten lines entirely destroyed. H. 7; W. $3\frac{1}{4}$; T. $1-\frac{1}{4}$. Incantation and prayers for Shamash-shum-ukin. See pages 193-200.
19	54- 55	2359	Nearly complete single column tablet. Light brown; unbaked. H. $5\frac{1}{4}$; W. $2\frac{1}{2}$; T. $\frac{3}{4}$ - $\frac{1}{2}$. Hymn and legend of Sin.

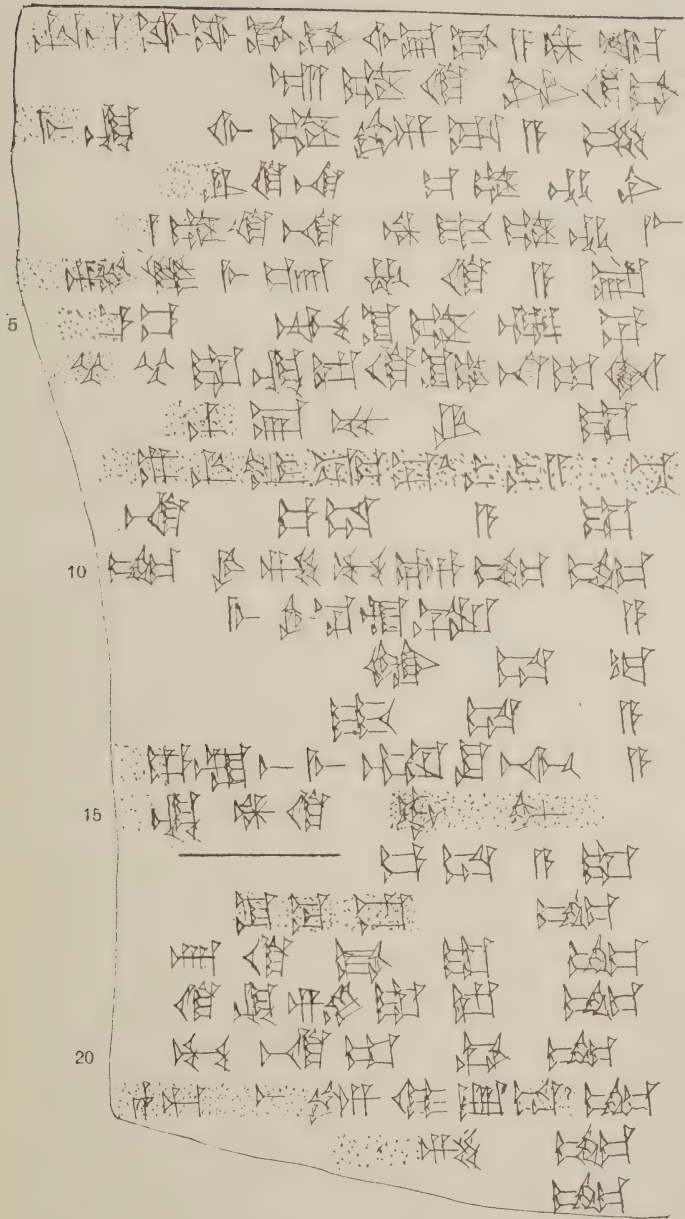
TEXT	PLATE	MUSEUM NUMBER	DESCRIPTION
20	56- 57	4916	Upper half of a long single column tablet; mole-brown; unbaked. H. $4\frac{1}{4}$; W. $2\frac{3}{4}$; T. $1\frac{1}{2}-\frac{1}{2}$. Hymn to Enki concerning the building of his temple in Eridu.
21	58- 60	4915	Upper part of a large two(?) column tablet. Light brown; unbaked. Left edge broken away. Reverse damaged. H. $3\frac{1}{2}$; W. $3\frac{3}{4}$; T. $1\frac{1}{2}-\frac{1}{2}$. An epical legend.
22	61	14031	Small fragment from a large two column text. Light brown; unbaked. H. 2; W. 2; T. $1\frac{1}{4}$. For contents see page 192-193.
23	62	10215	Duplicate of No. 16. Dark brown; baked.

AUTOGRAPH PLATES

1

OBVERSE

Col. 2



OBVERSE

Col. 3

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
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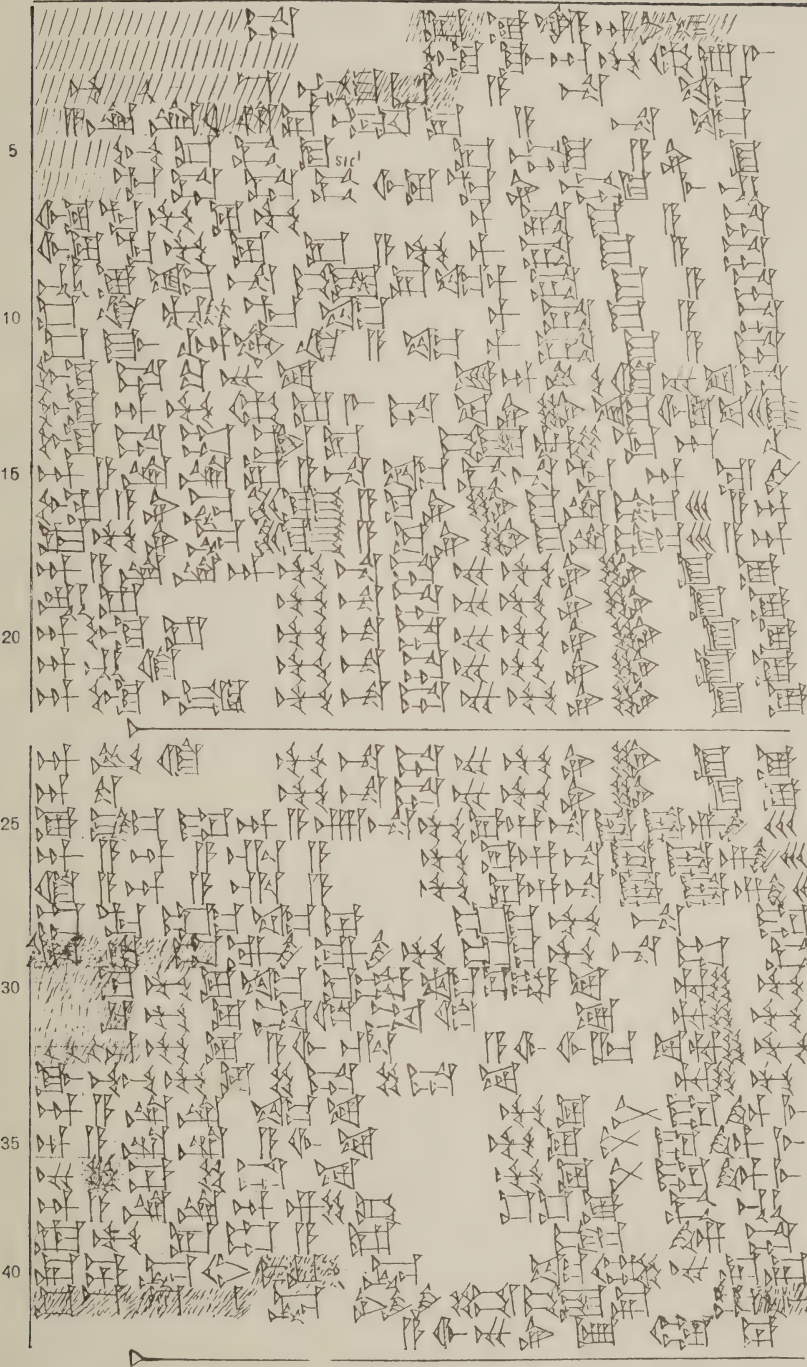
1

COL. 1

REVERSE

Col. 2

Handwritten cuneiform text in two columns, labeled COL. 1 and COL. 2. The text is arranged in horizontal lines, with some lines containing multiple characters. The script is a form of cuneiform used in ancient Mesopotamia. The text is written on a light-colored surface, possibly a tablet or a wall. The characters are dark and well-defined. The layout is organized into two main columns, with the text in COL. 1 on the right and COL. 2 on the left. The text is written in a consistent style, with clear spacing between characters and lines. The overall appearance is that of a well-preserved ancient document.



OBVERSE

5
10

Line 1: [Cuneiform]
Line 2: [Cuneiform]
Line 3: [Cuneiform]
Line 4: [Cuneiform]
Line 5: [Cuneiform]
Line 6: [Cuneiform]
Line 7: [Cuneiform]
Line 8: [Cuneiform]
Line 9: [Cuneiform]
Line 10: [Cuneiform]
Line 11: [Cuneiform]
Line 12: [Cuneiform]
Line 13: [Cuneiform]
Line 14: [Cuneiform]
Line 15: [Cuneiform]
Line 16: [Cuneiform]
Line 17: [Cuneiform]
Line 18: [Cuneiform]
Line 19: [Cuneiform]
Line 20: [Cuneiform]

REVERSE

5
10

Line 1: [Cuneiform]
Line 2: [Cuneiform]
Line 3: [Cuneiform]
Line 4: [Cuneiform]
Line 5: [Cuneiform]
Line 6: [Cuneiform]
Line 7: [Cuneiform]
Line 8: [Cuneiform]
Line 9: [Cuneiform]
Line 10: [Cuneiform]
Line 11: [Cuneiform]
Line 12: [Cuneiform]
Line 13: [Cuneiform]
Line 14: [Cuneiform]
Line 15: [Cuneiform]
Line 16: [Cuneiform]
Line 17: [Cuneiform]
Line 18: [Cuneiform]
Line 19: [Cuneiform]
Line 20: [Cuneiform]

OBVERSE

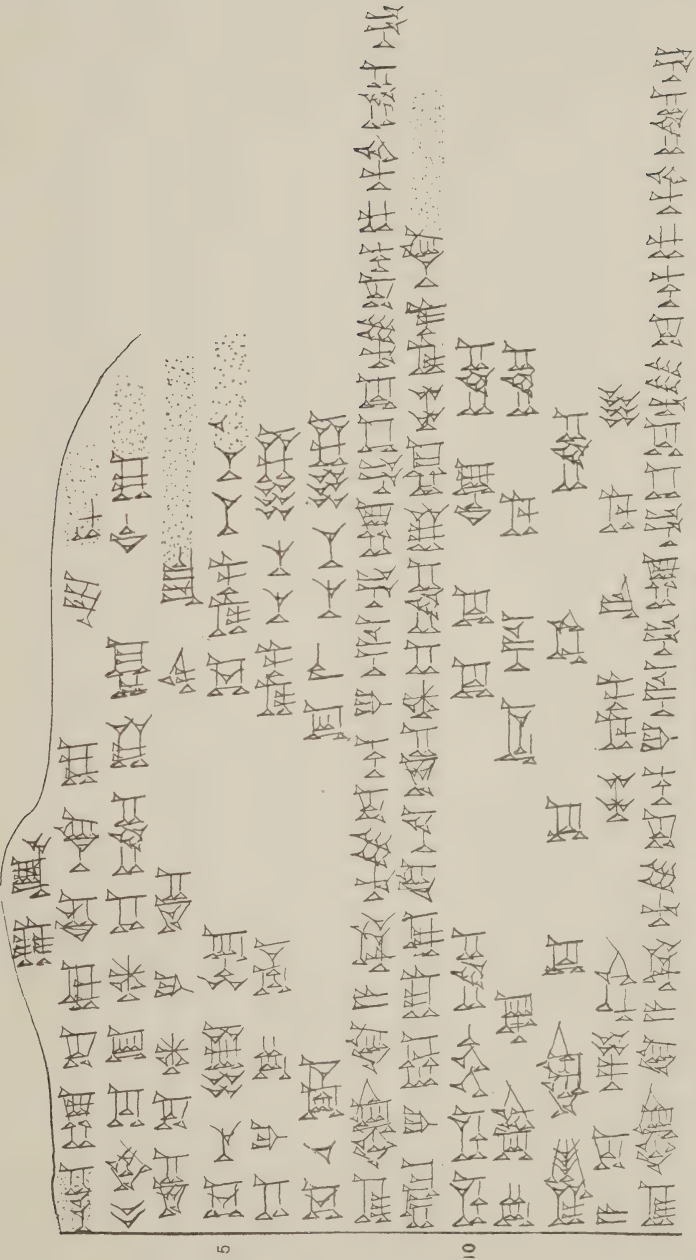
[illegible]

REVERSE

5
 10
 15


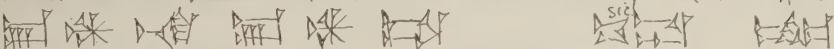

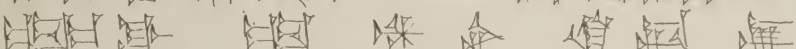

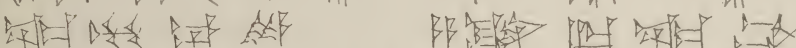
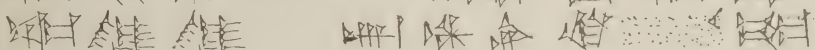
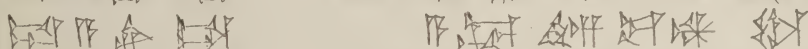
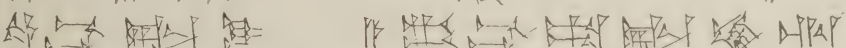


5

OBVERSE



CONTINUED ON NEXT PAGE

OBVERSE
CONTINUED

15           

ERASURE

20

25

REVERSE

5
 10
 15
 0

OBVERSE

Col. 2

5
10
15
20
Sic!
Sic!
ERASURE

OBVERSE

COL. 2
CONTINUED

25
30
[Cuneiform text in 12 columns]

OBVERSE

Col. 3

5
10
15
20

[Cuneiform text in columns, with line numbers 5, 10, 15, and 20 on the left margin.]

REVERSE

Col. 1

10
 20
 30
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 990
 1000

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REVERSE

Col. 2

[illegible]

CONTINUED ON NEXT PAGE

REVERSE

COL. 2.

CONTINUED

20
 25
 30
 35

CONTINUED ON NEXT PAGE

CONTINUED

20
 25
 30

REVERSE

Handwritten cuneiform script on a tablet, arranged in approximately 20 horizontal lines. The script is a form of Old Babylonian cuneiform. There are several instances of the word "ERASURE" written in small capital letters within the text, indicating areas where the original inscription has been removed or corrected. The tablet is framed by a double-line border.

OBVERSE

COL. 1

Col. 2

[illegible]

COL. 3

REVERSE

Col. 2

Col. 1

Col. 2

OBVERSE

COL. 1

COL. 1

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OBVERSE

COL. 2

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 100

REVERSE

COL. 1

[illegible]

REVERSE

COL. 2











5
 10
 15
 20
 25

OBVERSE

[illegible]

REVERSE

REVERSE

OBVERSE

[illegible]

left edge

OBVERSE

[illegible]

REVERSE

[illegible]

OBVERSE

[illegible]

一 二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五 十六 十七 十八 十九 二十 二十一 二十二 二十三 二十四 二十五 二十六 二十七 二十八 二十九 三十 三十一 三十二 三十三 三十四 三十五 三十六 三十七 三十八 三十九 四十 四十一 四十二 四十三 四十四 四十五 四十六 四十七 四十八 四十九 五十 五十一 五十二 五十三 五十四 五十五 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五 九十六 九十七 九十八 九十九 一百

OBVERSE

5
10
15

[Cuneiform text on the obverse of a tablet, consisting of approximately 25 lines of writing. The text is arranged in two columns, with the left column containing line numbers 5, 10, and 15. The script is a form of ancient cuneiform, likely Akkadian or Sumerian, used in Mesopotamian inscriptions and documents.]

CONTINUED ON NEXT PAGE

OBVERSE

CONTINUED

20 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

REVERSE

5
10
15

Handwritten cuneiform text in columns, arranged in a grid-like fashion. The text is written in a cuneiform script, likely Akkadian or Sumerian, and is organized into several vertical columns. The columns are numbered 5, 10, and 15 on the left side. The text is written in a cuneiform script, likely Akkadian or Sumerian, and is organized into several vertical columns. The columns are numbered 5, 10, and 15 on the left side. The text is written in a cuneiform script, likely Akkadian or Sumerian, and is organized into several vertical columns. The columns are numbered 5, 10, and 15 on the left side.

REVERSE
CONTINUED[illegible]

5
10
15
20
25

Handwritten cuneiform text arranged in columns, with some lines numbered 5, 10, 15, 20, and 25 on the left margin. The text is written in a cuneiform script, likely Akkadian or Sumerian, and is organized into several columns. Some lines are grouped together with brackets or other markings. The text appears to be a list or a record of some kind, possibly related to the museum's collection.

COL. 1.

一 二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五
 十六 十七 十八 十九 二十 二十一 二十二 二十三 二十四 二十五
 二十六 二十七 二十八 二十九 三十 三十一 三十二 三十三 三十四 三十五
 三十六 三十七 三十八 三十九 四十 四十一 四十二 四十三 四十四 四十五
 四十六 四十七 四十八 四十九 五十 五十一 五十二 五十三 五十四 五十五
 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五
 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五
 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五
 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五
 九十六 九十七 九十八 九十九 一百

[illegible]

REVERSE

Col. 1 - CONTINUED

Col. 1

15
10
5

Handwritten cuneiform text in Column 1, Reverse side. The text is arranged in three groups, each preceded by a line number (15, 10, 5). The characters are in a cuneiform script, typical of ancient Mesopotamian languages.

15
20
24

Handwritten cuneiform text in Column 1, Reverse side. The text is arranged in three groups, each preceded by a line number (15, 20, 24). The characters are in a cuneiform script, typical of ancient Mesopotamian languages.

Left edge

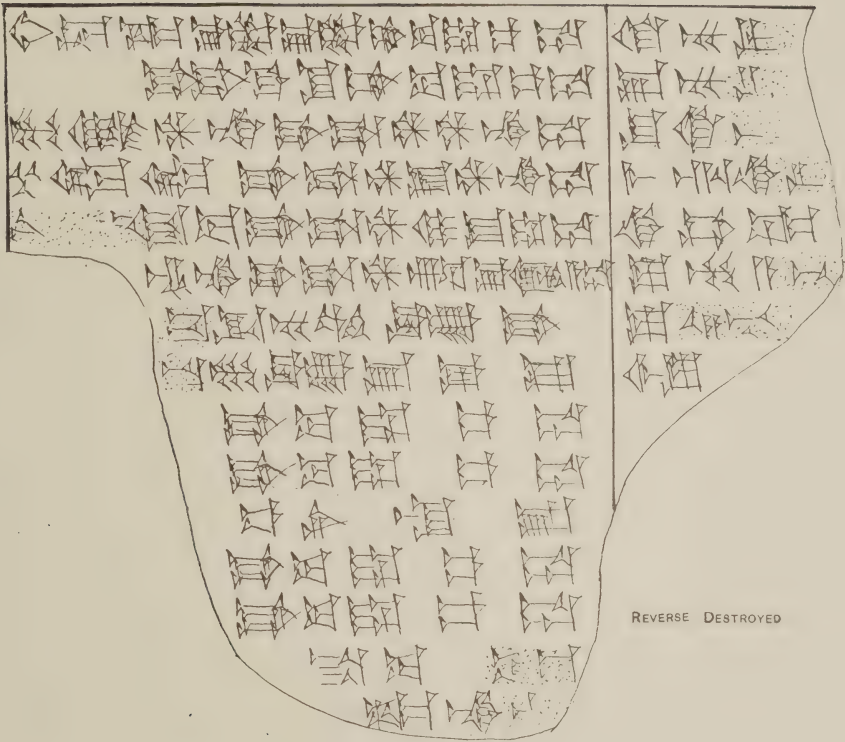
REVERSE

Col. 2

COL. 2 - CONTINUED

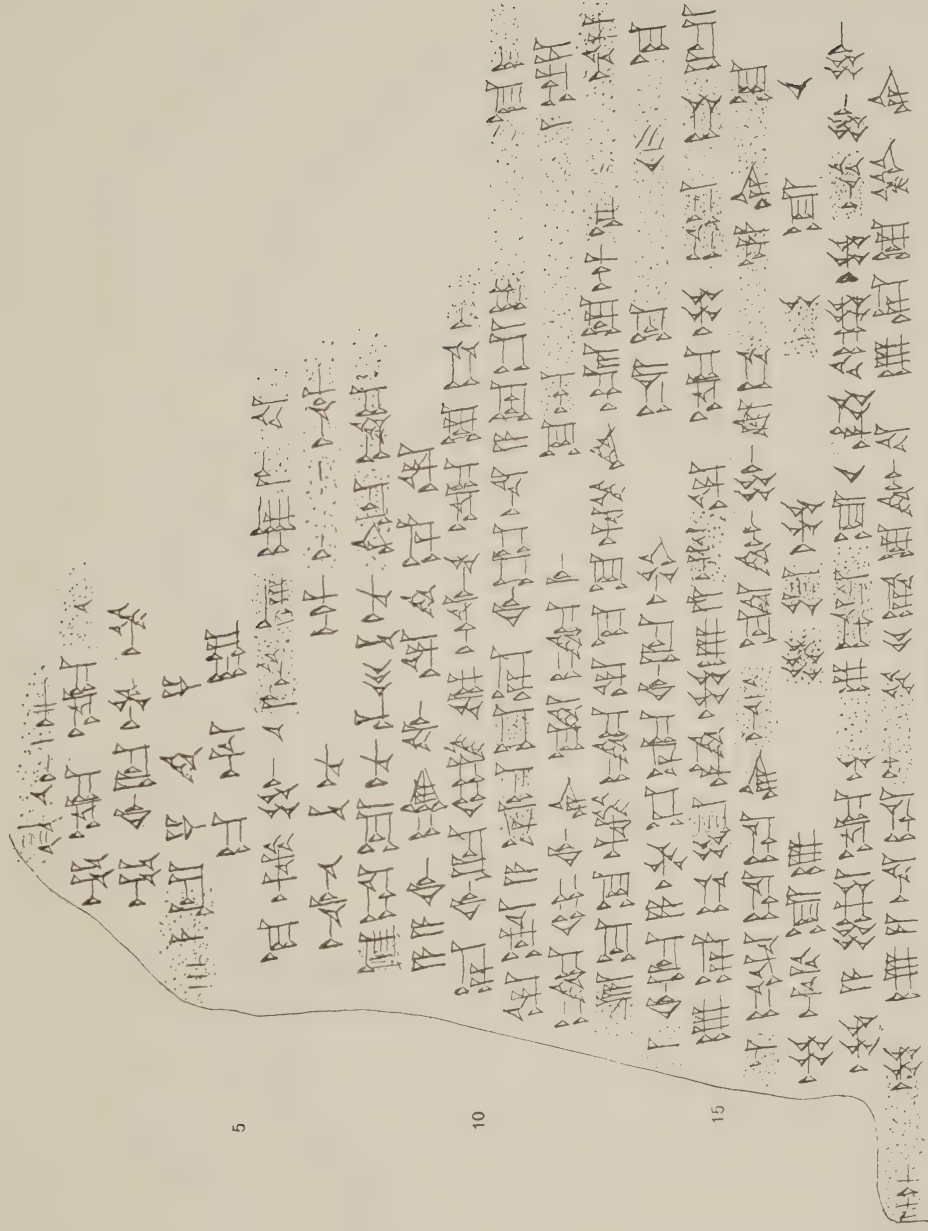
[illegible][illegible]

OBVERSE



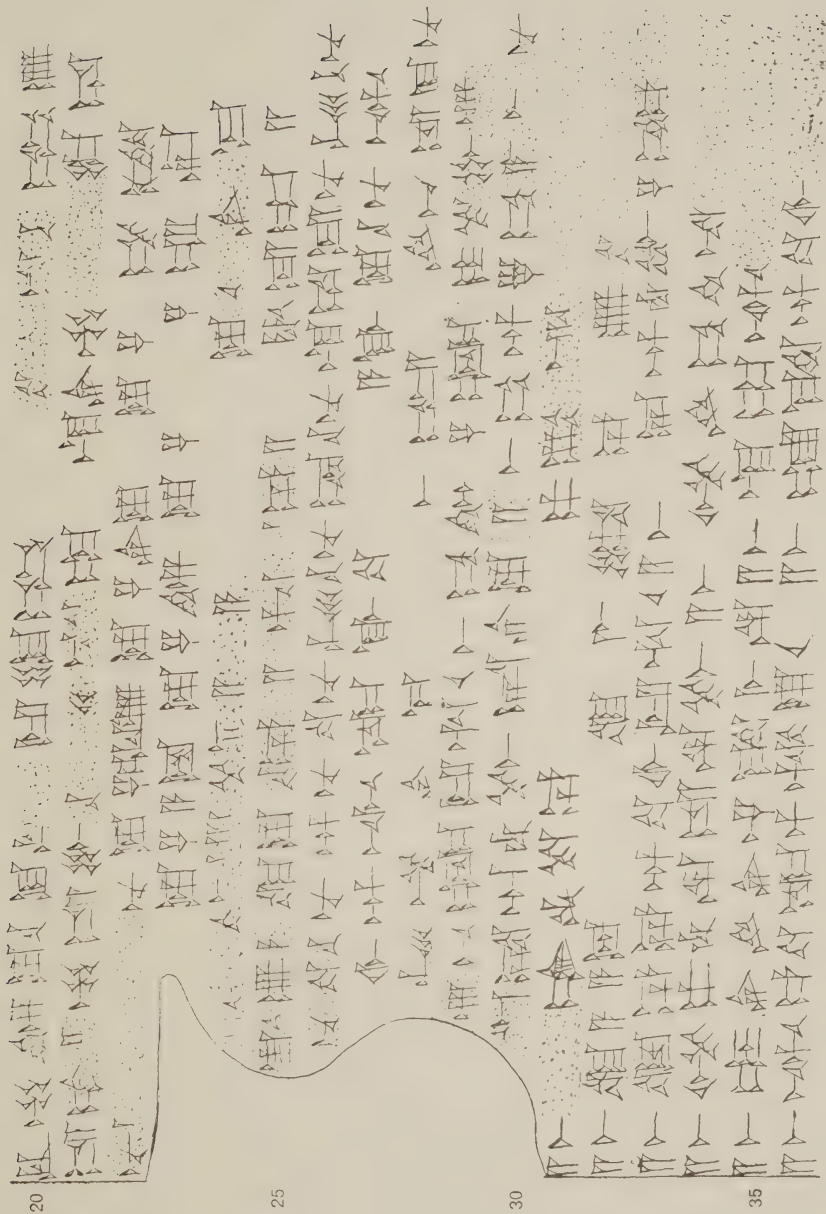
REVERSE DESTROYED

OBVERSE



CONTINUED ON NEXT PAGE

OBVERSE



CONTINUED ON NEXT PAGE

18

OBVERSE

CONTINUED

40
 45

The obverse of tablet 18 contains two columns of cuneiform text. The left column is numbered 40 and 45, and the right column is numbered 41 and 46. The text is in Akkadian cuneiform script. The tablet shows signs of wear and damage, particularly along the right edge.

18

REVERSE

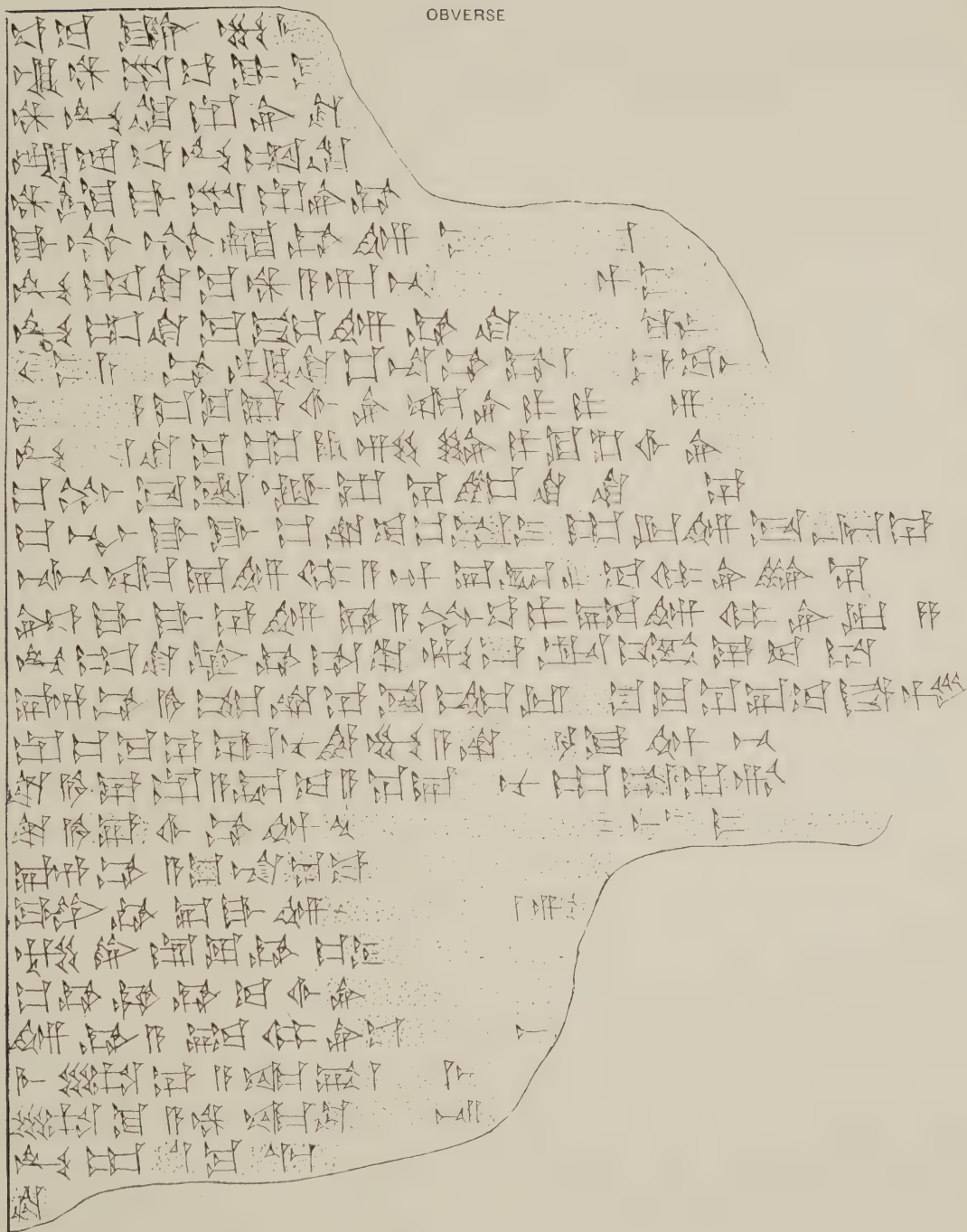
The reverse of tablet 18 contains two columns of cuneiform text. The text is in Akkadian cuneiform script. The tablet shows signs of wear and damage, particularly along the right edge.

CONTINUED ON NEXT PAGE

5
 10
 15
 20

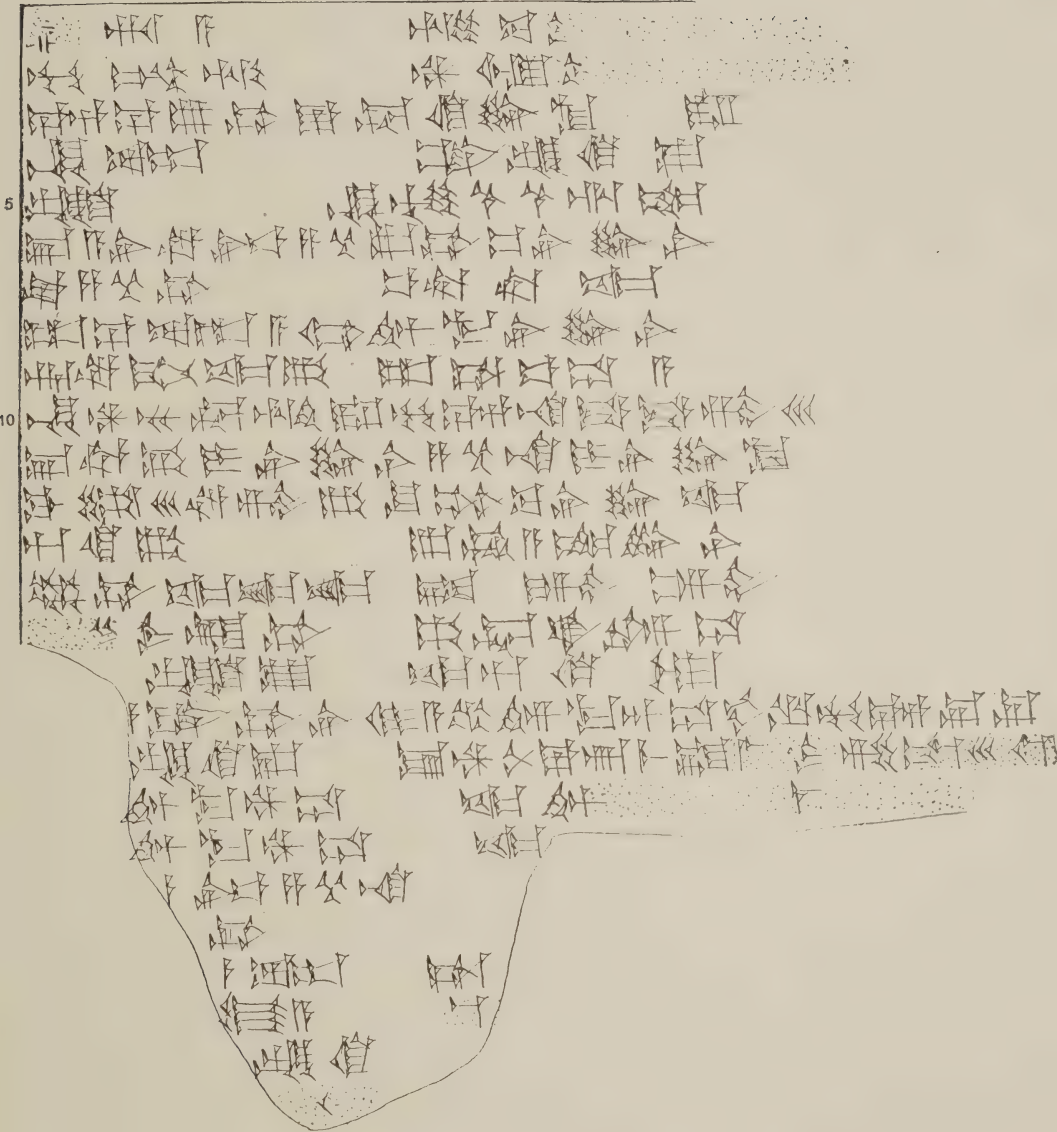
CONTINUED ON NEXT PAGE

OBVERSE

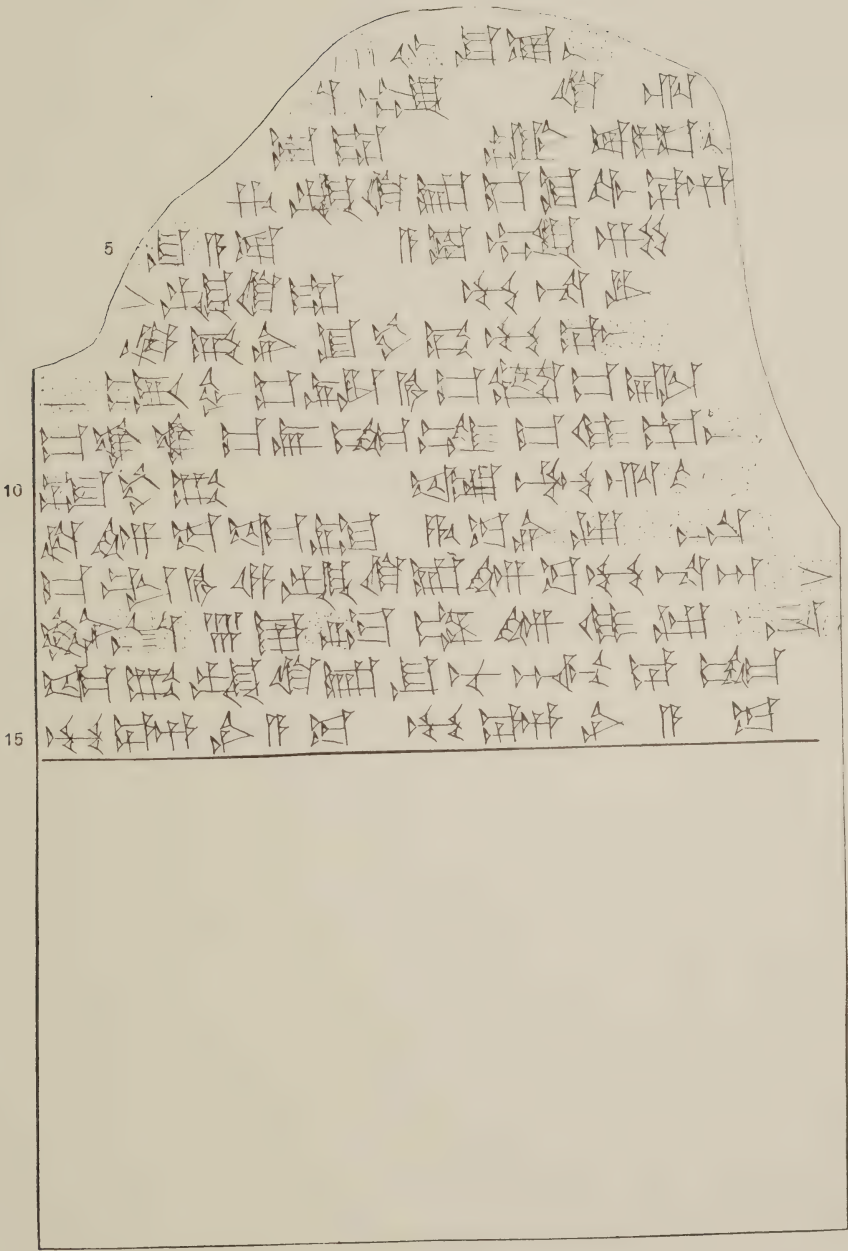


[illegible]

OBVERSE

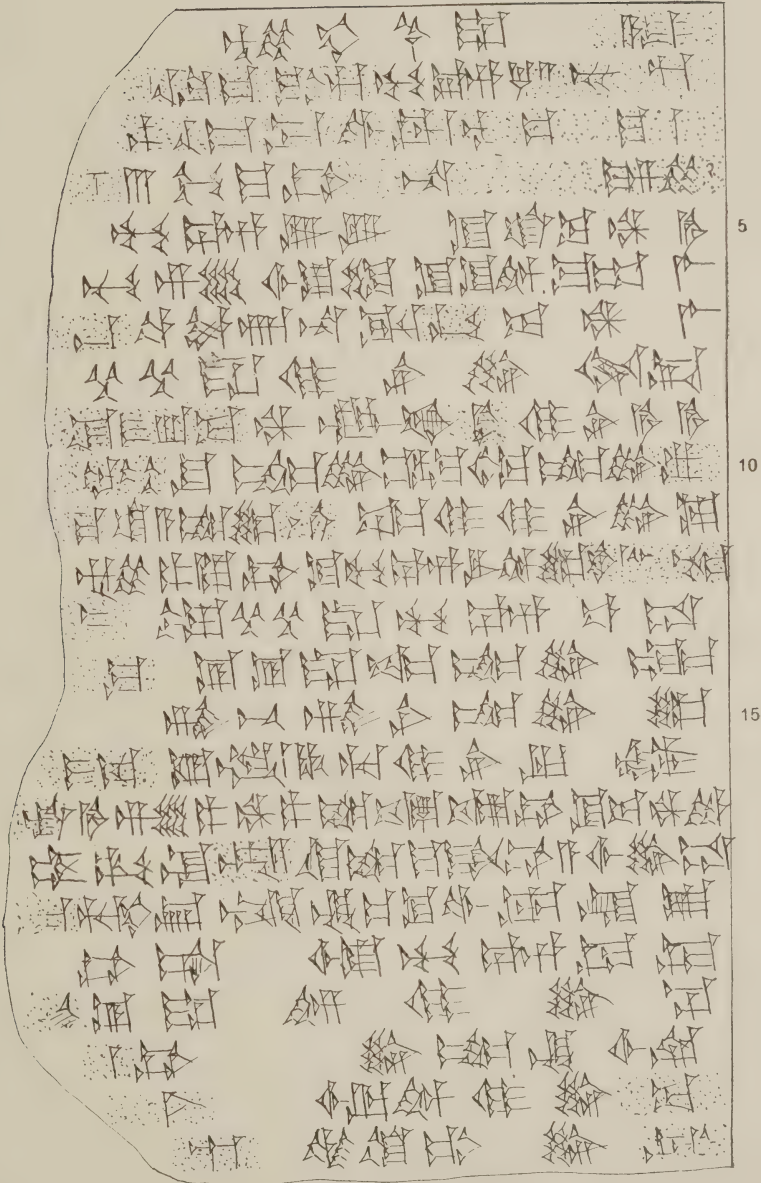


REVERSE



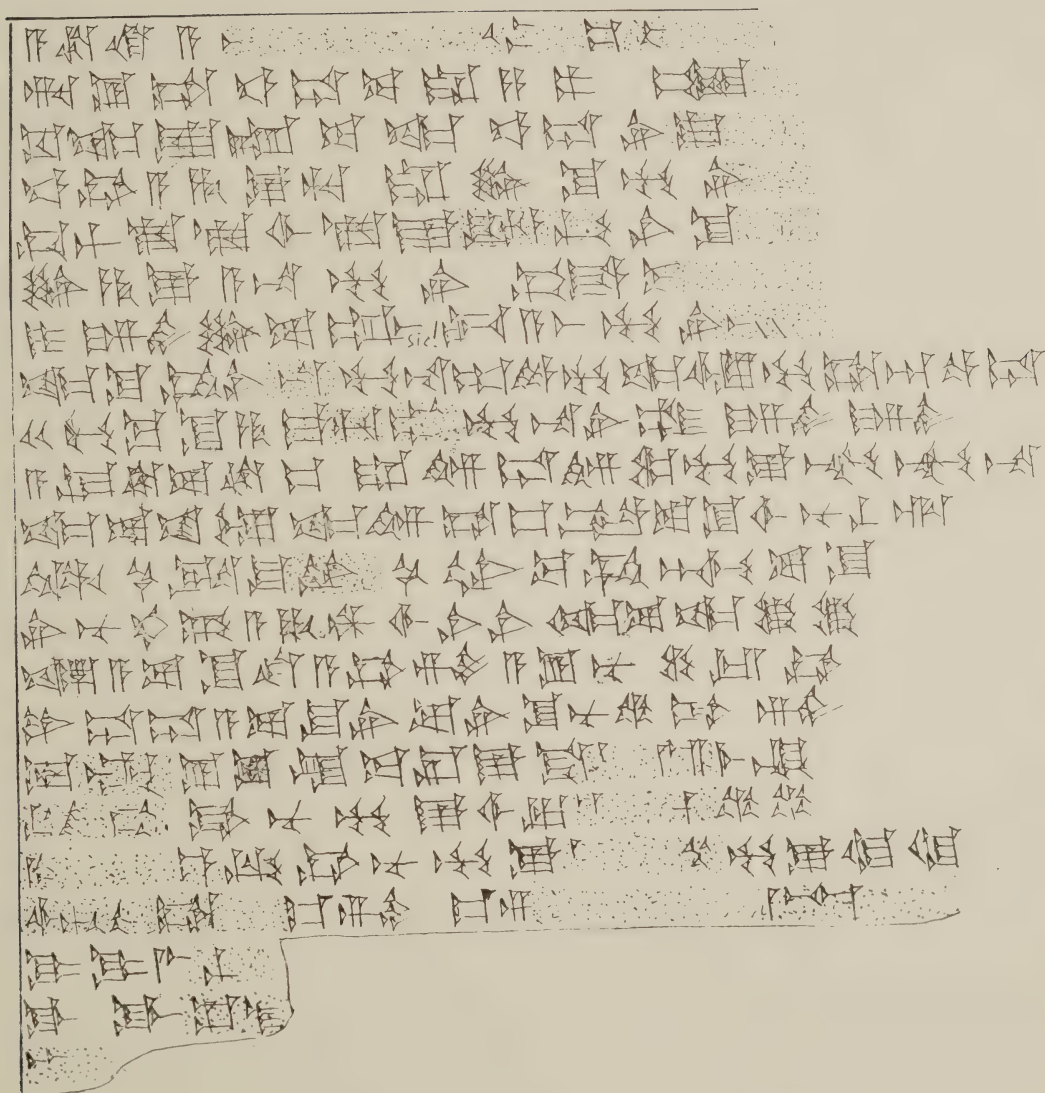
OBVERSE

COL. 1

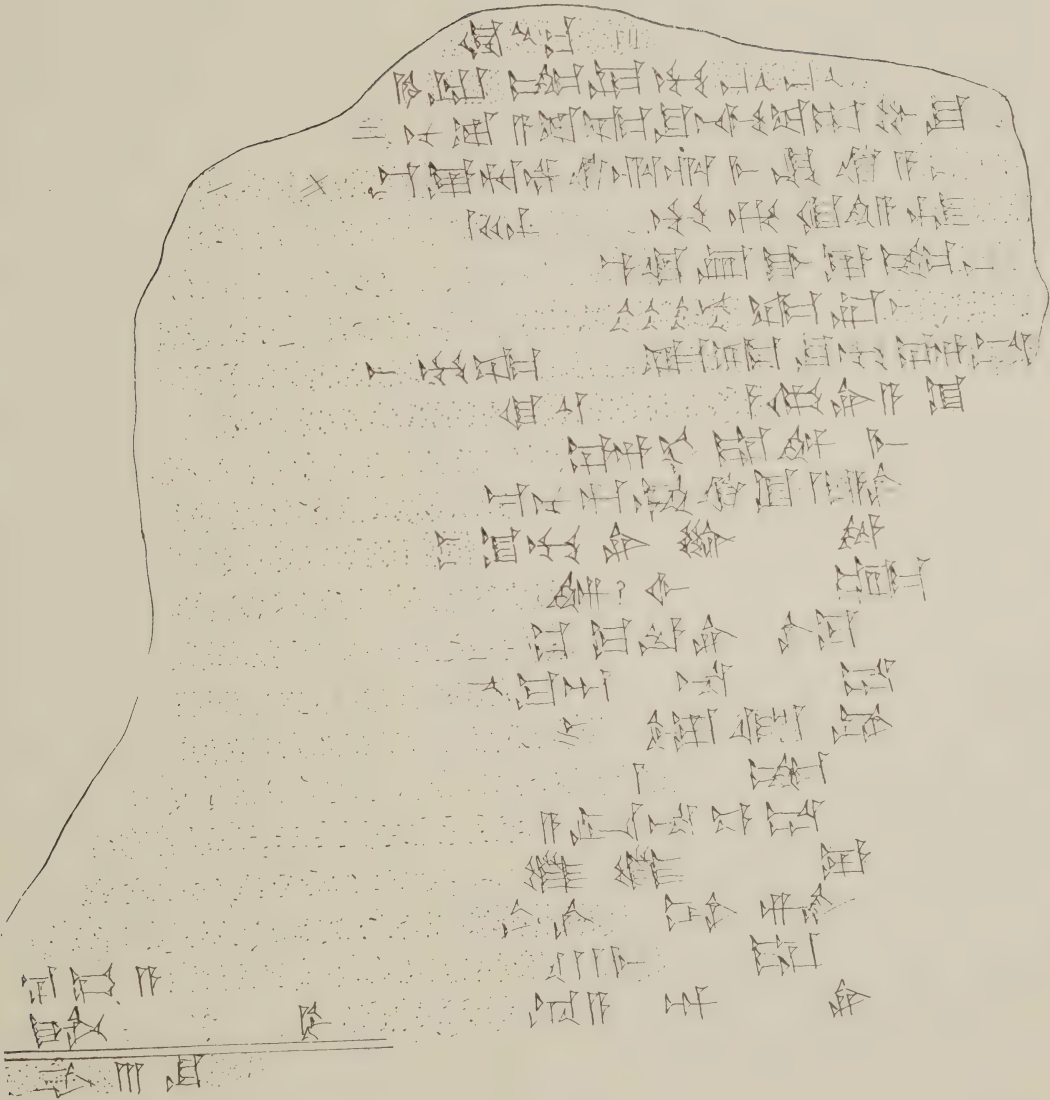


OBVERSE

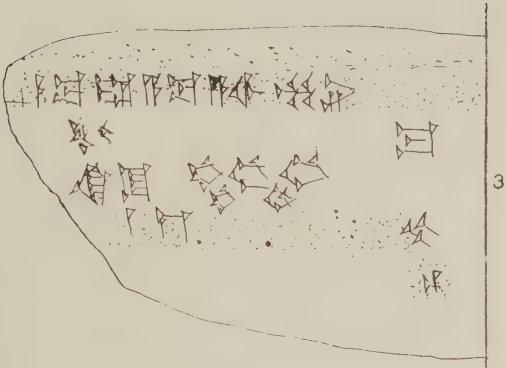
Col. 2



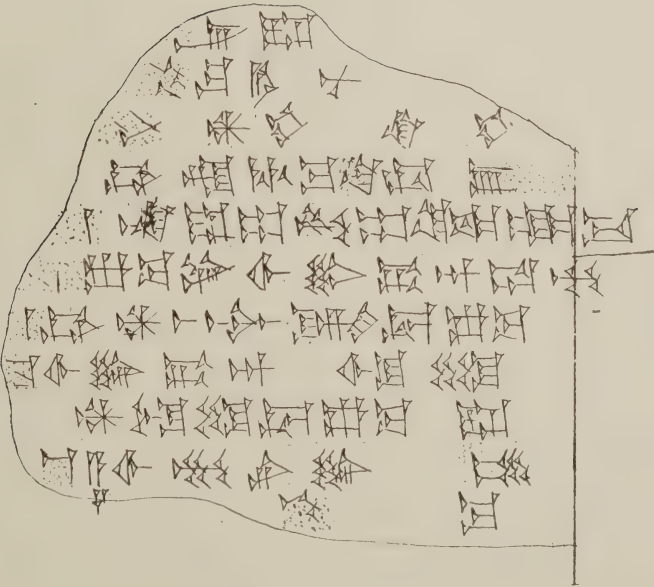
REVERSE



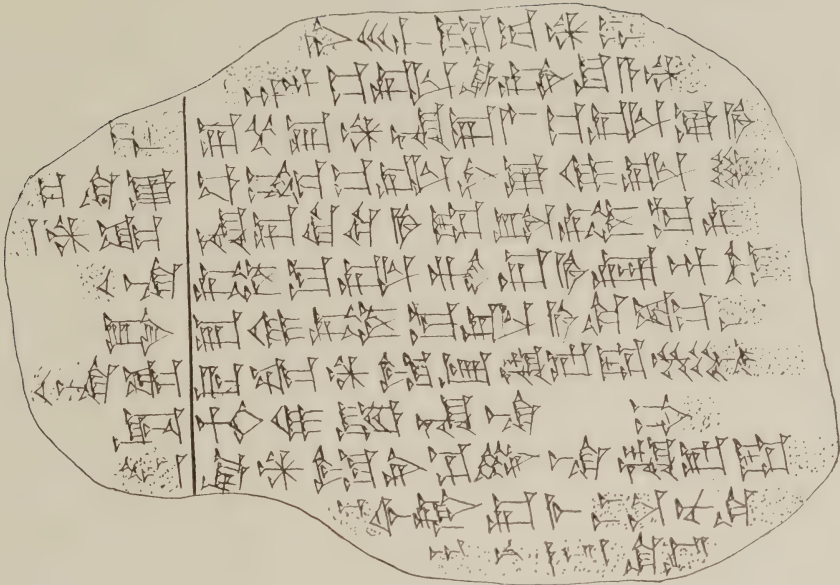
OBVERSE



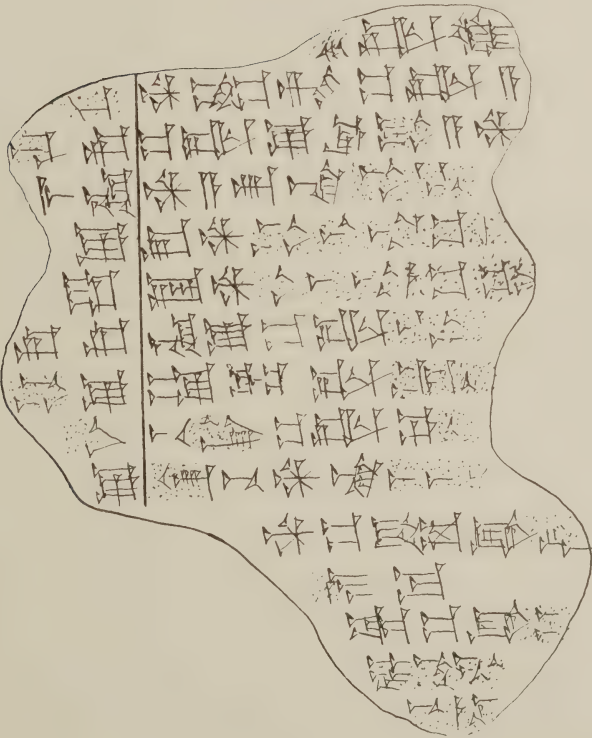
REVERSE

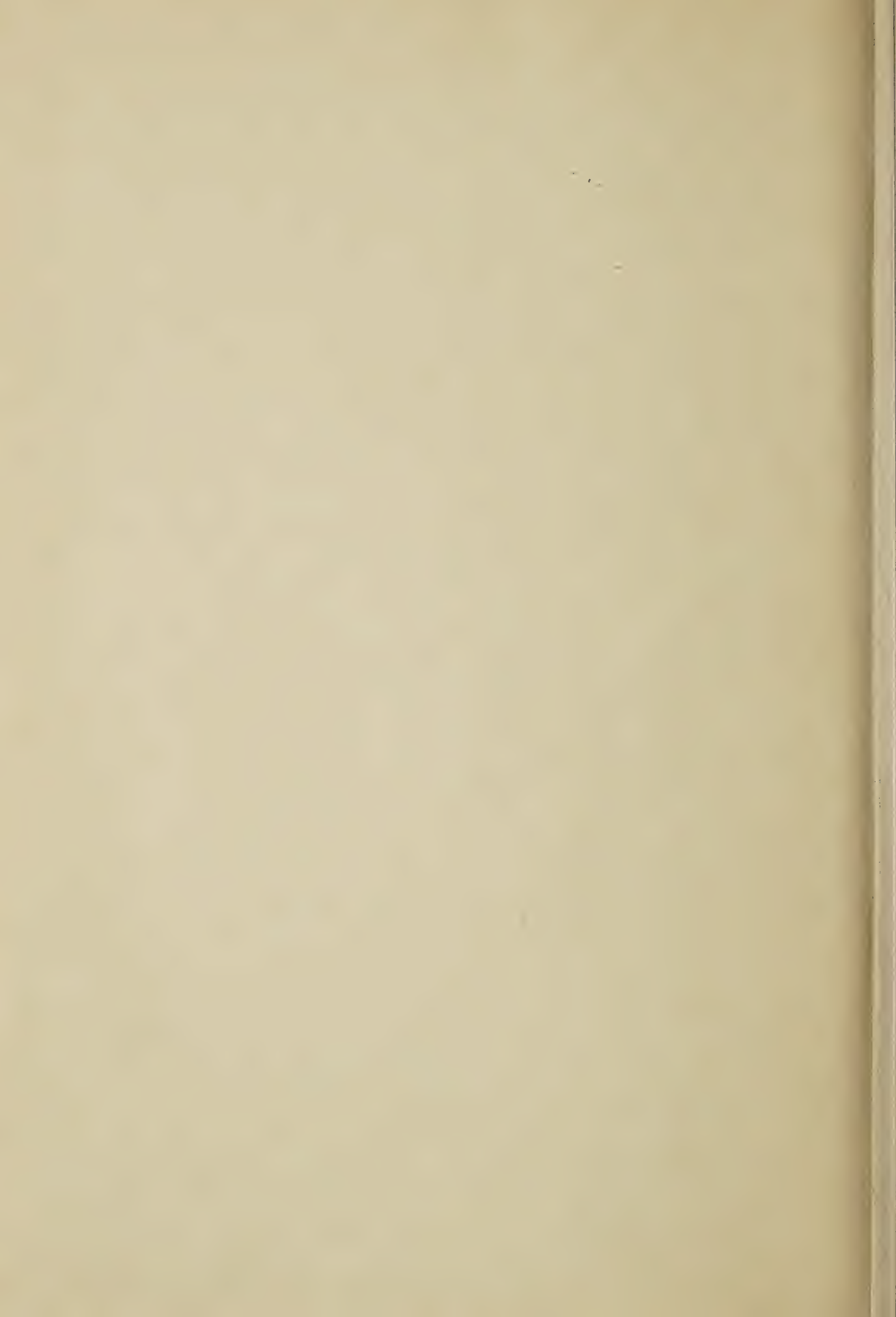


OBVERSE



REVERSE





Date Due	
SEP 15 1991	
FACULTY	
FACULTY	
FACULTY	
NOV 15 1991	
FEB 15 1992	
DEC 6 1991	
JUN 15 1992	
JUN 15 1993	
JUN 15 1995	
JUN 15 1996	
NOV 25 1996	



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